4160

Charles Villiers Stanford

Trinity College

Cambridge

March 1883.

4160

Savonarola

—

a Grand Opera

in Three Acts and a Prologue

written by

Gilbert à Beckett

Composed by

C. Villiers Stanford

———

Characters in the Prologue.

Ferrara - A.D. 1475

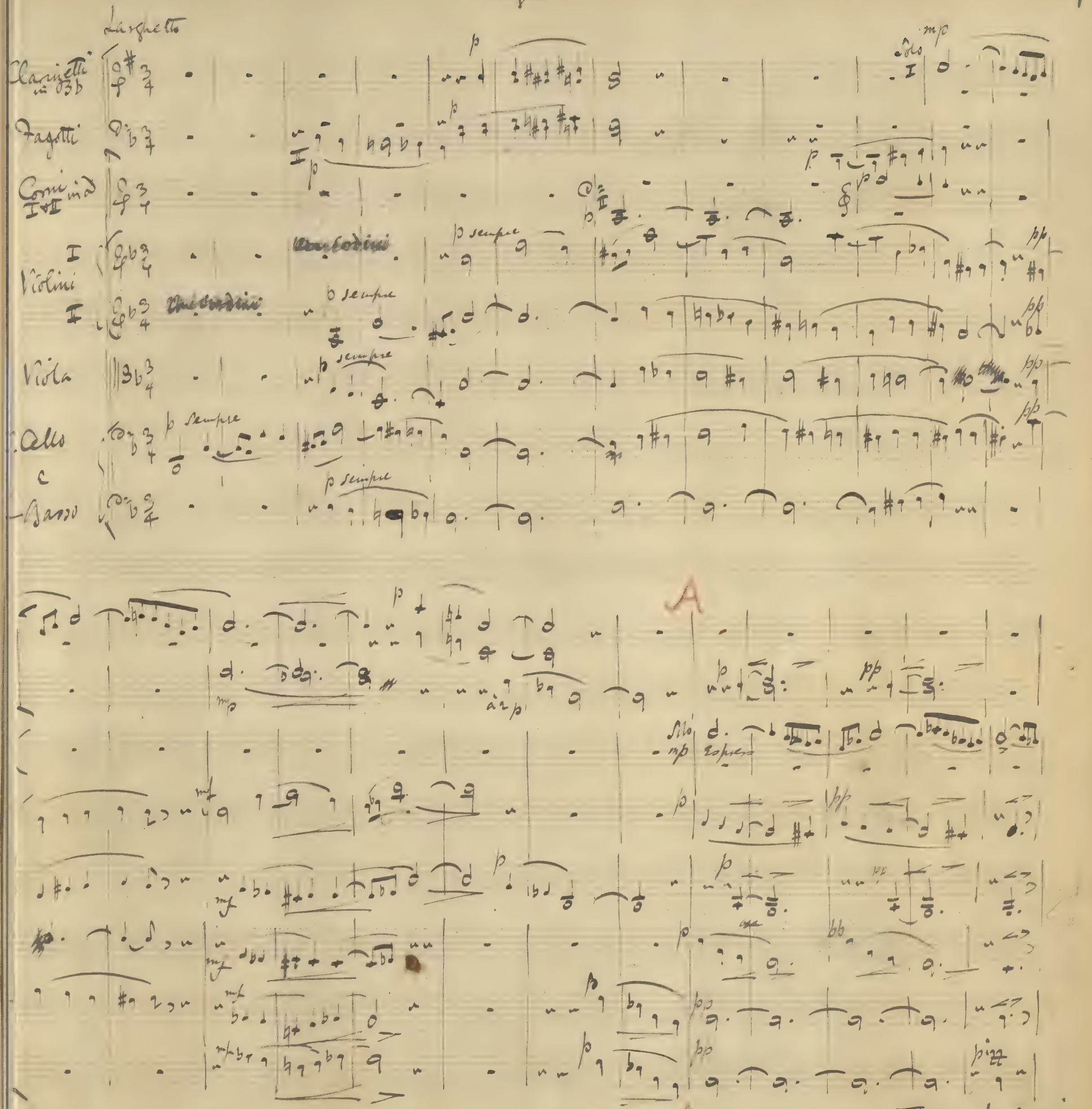
Giovanni di Rucello	a Florentine Noble -	Baritone
Savonarola -	a Student -	Tenor
Clarice -	his pupil -	Soprano

Characters in the Opera

Florence - A.D. 1498

Giovanni di Rucello	- of the Party of the Medici.	Baritone
Sebastiano Maraffi -	an adherent of the Piagnoni.	Tenor
Savonarola —	Prior of San Marco —	Tenor
Fra Filippo -	a Dominican Monk -	Bass
Nardi } —	two spies	
Bandini }		
Francesca -	daughter of Clarice -	Soprano

Hubert Herkomer
Dyrcham
Bushey Herts
April 19th 1882. 9. P. M.



The curtain rises

The scene represents the exterior of the garden and grounds attached to the palace of a rich merchant of the city of Ferrara; from R to L a lofty wall crosses the stage, pierced at L.C. with a double iron Renaissance Gate, through which is seen the ornamental shrubbery beyond. To the right, rising above the wall is discerned a portion of the mansion itself, with windows brilliantly illuminated as for a fête. The moon, at its brightest and fullest, shines above. The dark foliage of the poplar and cypress forms a framework to the picture of which the striking feature is the contrast between the fairylike beauty of the moonlit grounds within, and the gloom of the deserted road which bounds them.

Scene I (behind the scenes) Chorus. afterwards Savonarola.

Piccolo

2 Flauti

2 Clarinetti in A

2 Trombe in D

2 Corni in D

2 Corni in D

1 Bass Trombone

Behind the scenes as if in the palace.

col I & II

2 Corni in D

Violini I

Violini II

Viola

Celli

Bassi

in the Orchestra

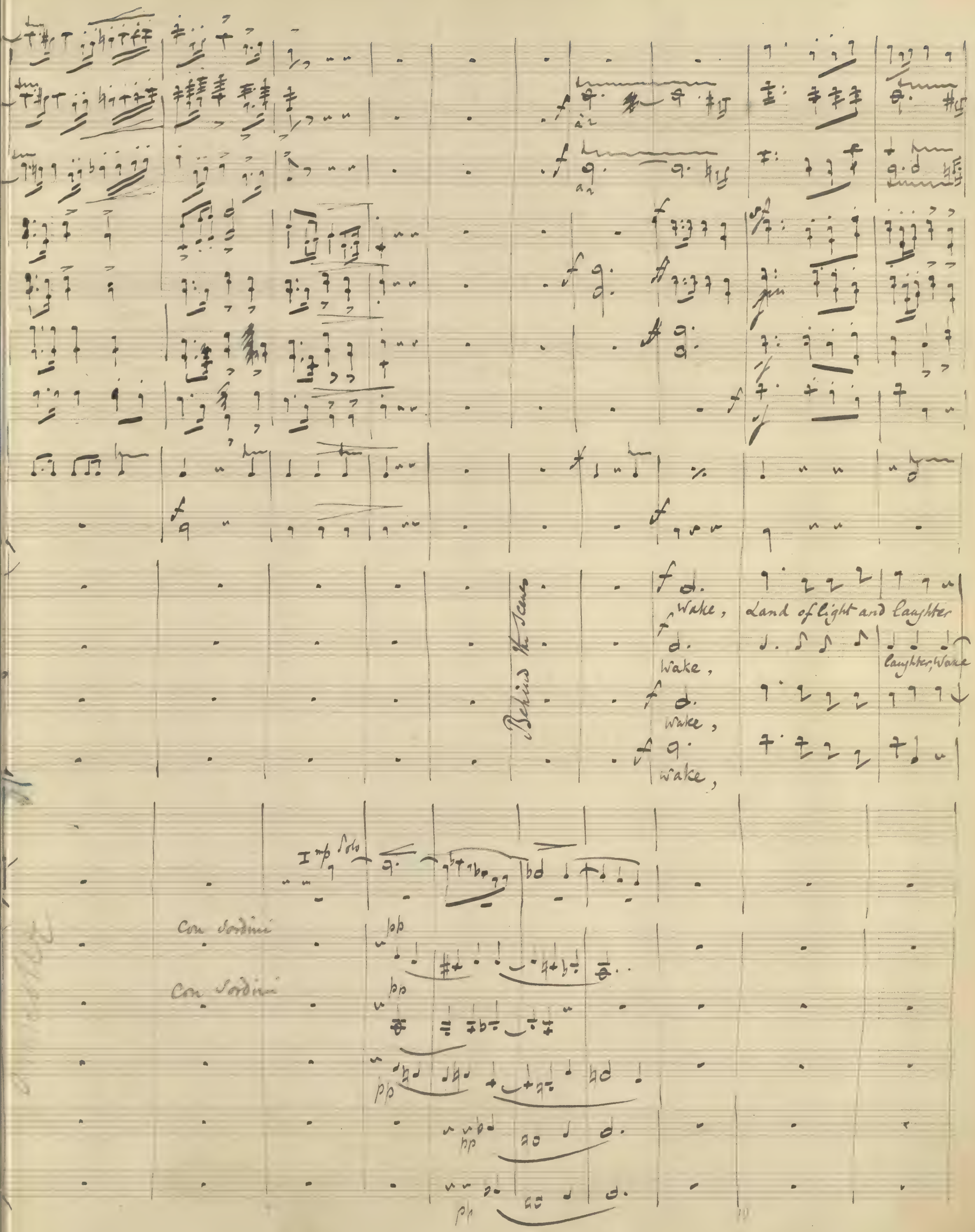
behind the scenes

Triangle

Cymbals

Poco più mosso

Poco più mosso


Behind the Scenes
Wake, Land of light and laughter
Wake, laughter, Wake
Wake,
Wake,
Solo
Con Sordini
Con Sordini

Behind the scenes

Wake with the music of mirth

Wake! there is no here after, Life ... and love are of

Wake

wake! there is no here after,

Corni I+II in D

Viol I

II

Viola

Savonarola

Cello & Basso

B

C3

earth

Wake for passion & power wane with the dawn of light. Fairer are fruit and

Solo dolce

dolce

pp

Enter Savonarola. He approaches the gate as if looking for some one he is expecting to meet, when reaching it and halting, he gazes into the grounds, from which it was hein. Then listening, as the chorus once more grows louder, he slowly comes down.

col Basso

pp

C6

Behind the Scenes

Loco

Wake, Wake! for joy and sorrow fade — as a passing breath

Wake for tonight

flower culled in the night

al Bassi

C

C

--- is the child of light; Tomorrow the child of death

Fagotti

Allegro ma non troppo

In the Orchestra

2 Flauti — colla parte — p

2 Oboi — colla parte

2 Clar. in Fb — colla parte — pp

2 Fagotti — colla parte — pp

I & II in D Corni — colla parte

III & IV in F — colla parte — pp

I Violini — colla parte

II — colla parte

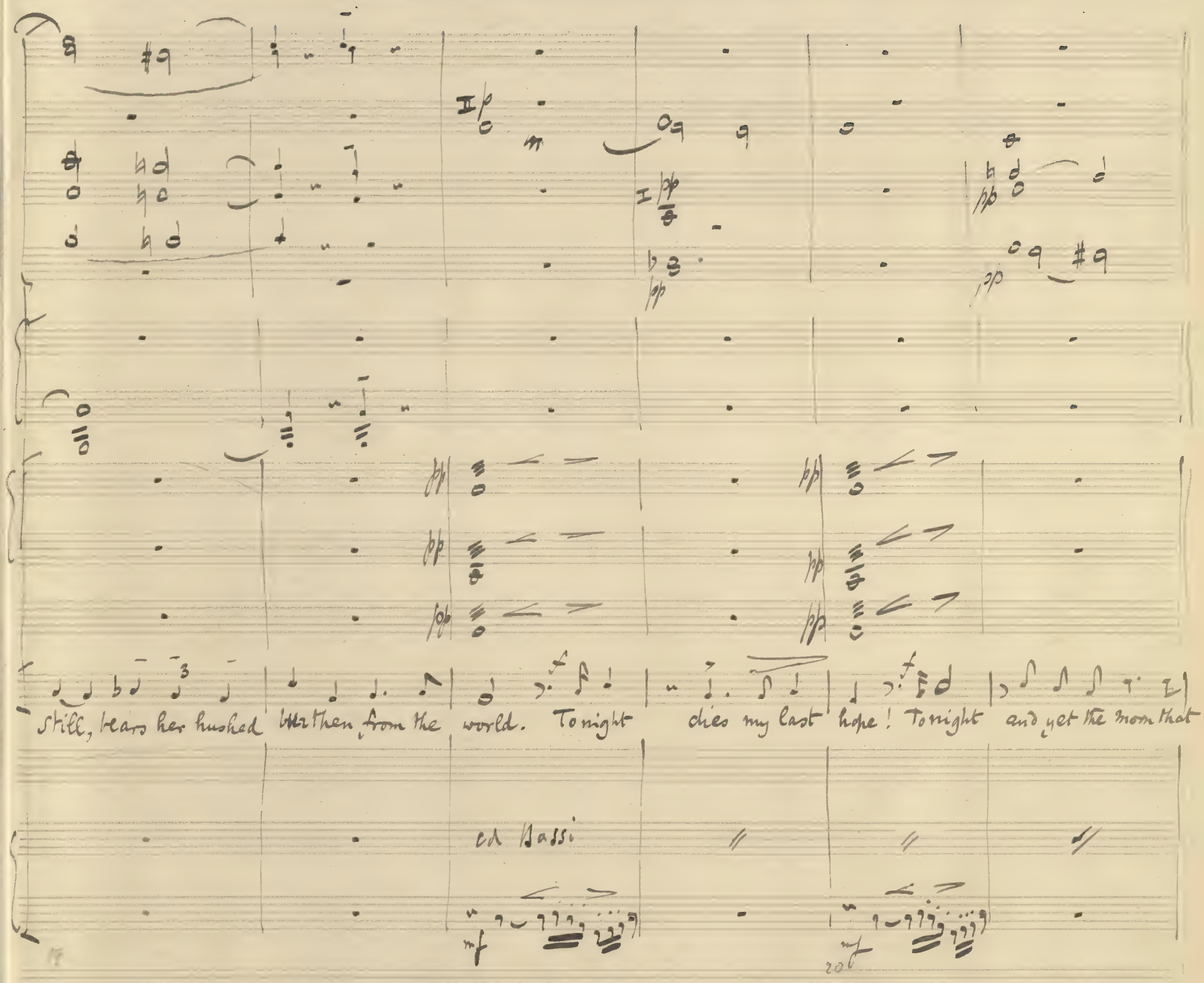
Viola — colla parte

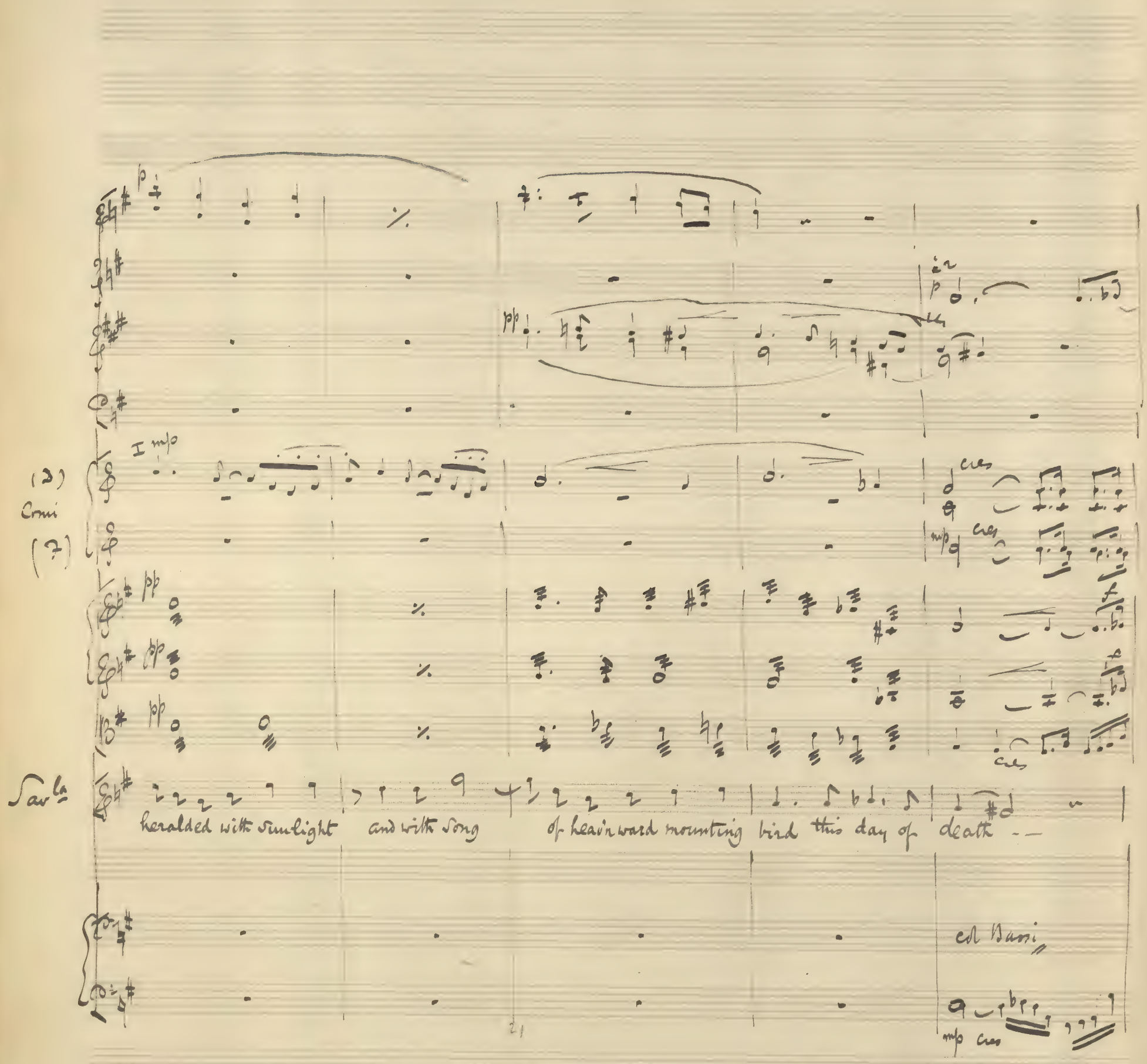
Savonarola — cres. rall.

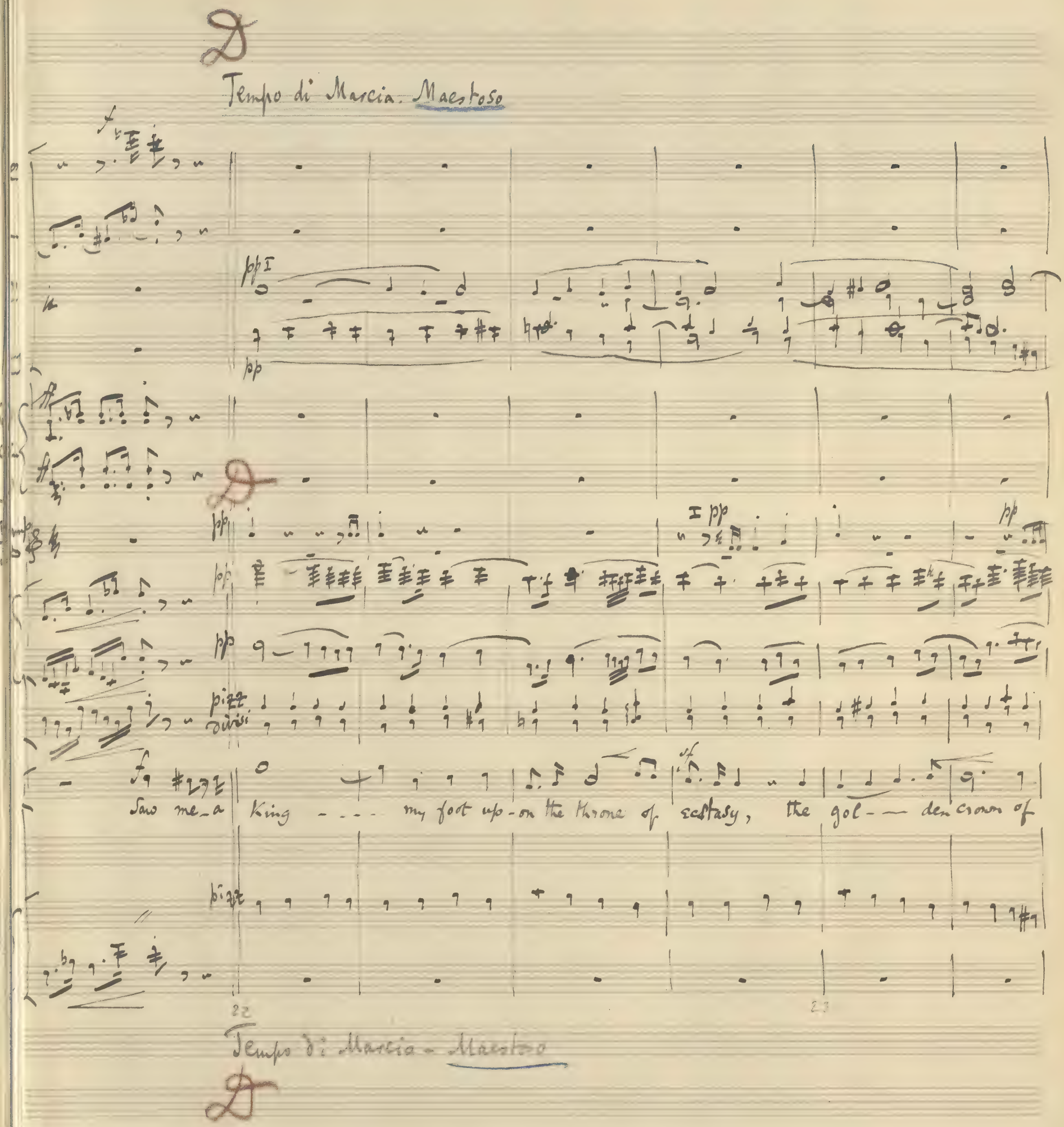
child of death!" To morrow! nay To-night the wan pale mother, cy-press crowned and

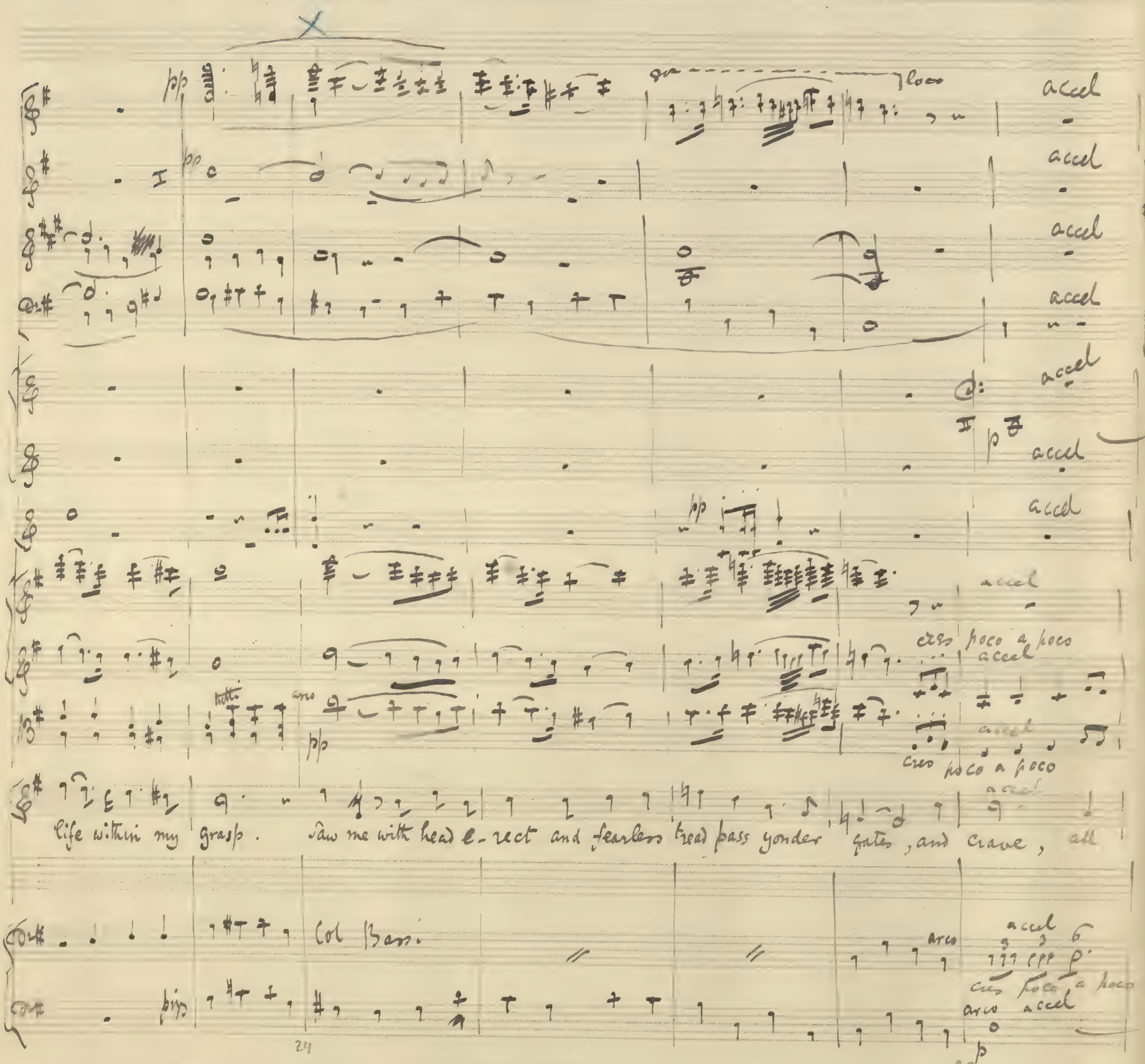
Celli e Bassi — colla parte — colla parte

4/4


Still, bears her hushed
then from the
world. To night
dies my last
hope! To night
and yet the morn that
ed Bassi


(2)
Corni
(7)
Sav^la
heralded with sunlight and with song of heav'nward mounting bird this day of death --
col Bassi


D
Tempo di Marcia. Maestoso
pp
pizz
divisi
Saw me_a King ---- my foot up-on the throne of ecstasy, the gol-- den crown of
22
23
Tempo di Marcia - Maestoso
D


pp
loco
accel
pp
accel
accel
accel
accel
p
accel
pp
accel
cres poco a poco
accel
tutti
arco
pp
accel
cres poco a poco
accel
Life within my grasp. Saw me with head e-rect and fearless tread pass yonder gates, and crave, all
Col Bassi
arco
accel
cres poco a poco
pizz
arco accel
24
25
p

Allegro agitato

in Bb, G,

cres

senza sordini

senza sordini

lo -- ving and be - loved, the peer - less prize -- the one fair jewel that it holds!

pizz

pizz

E

à 2 8va — loco

p

mf — cres — fp — dim e rall

rall

mf — à 2 — cres — fp — dim e rall

dim e rall

p — cres — f — fp

rall

p — dim — rall

E

rall

cresc — in F, B♭ — rall

Arpa

cres — cen — do — f — dim e — rall

cres — cen — do — f — dim e rall

div. p

Savonarola

Oh — love ..... — rall

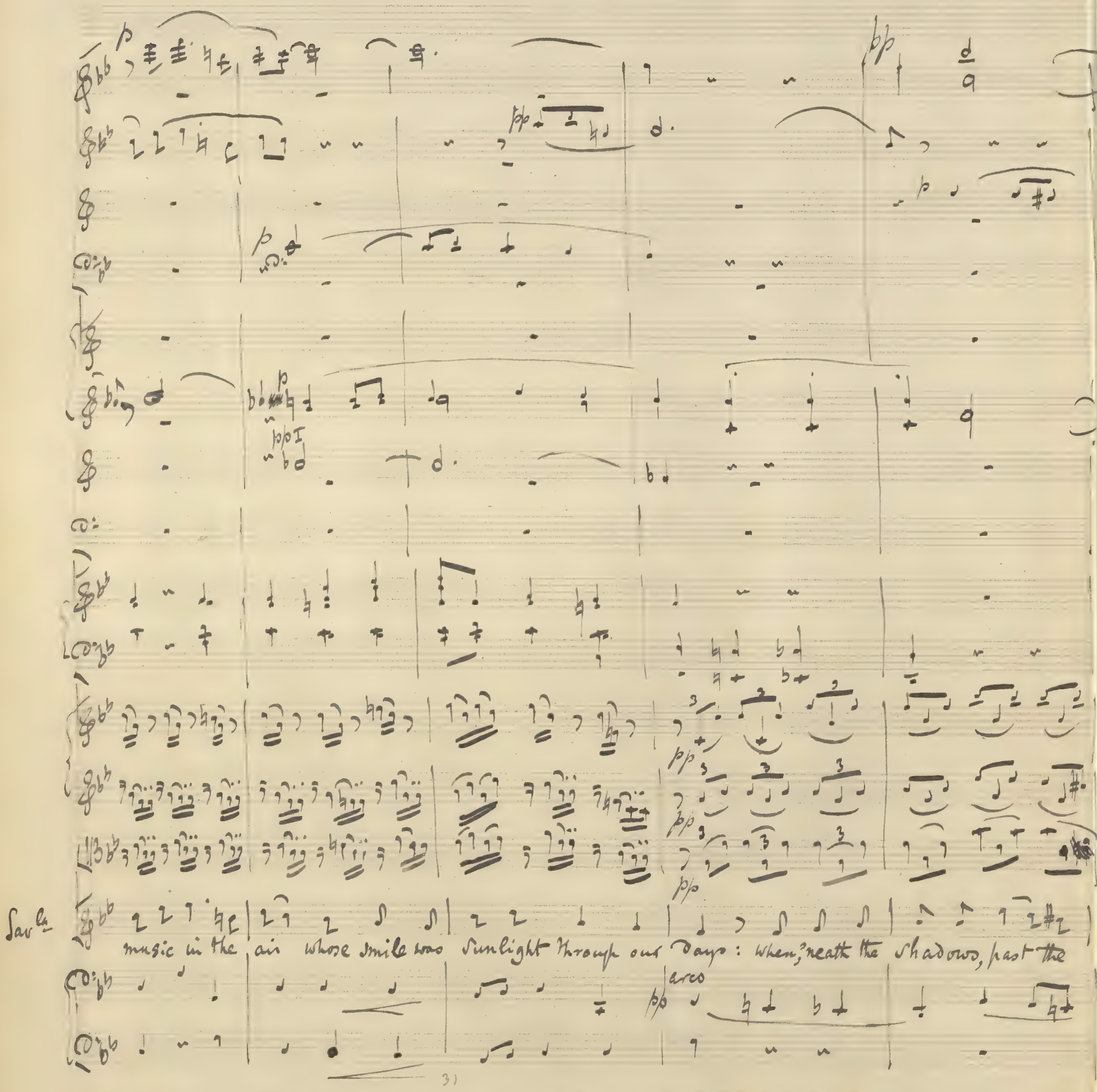
cres — molto — f — rall

cres — molto — f — rall

E

Allegretto appassionato

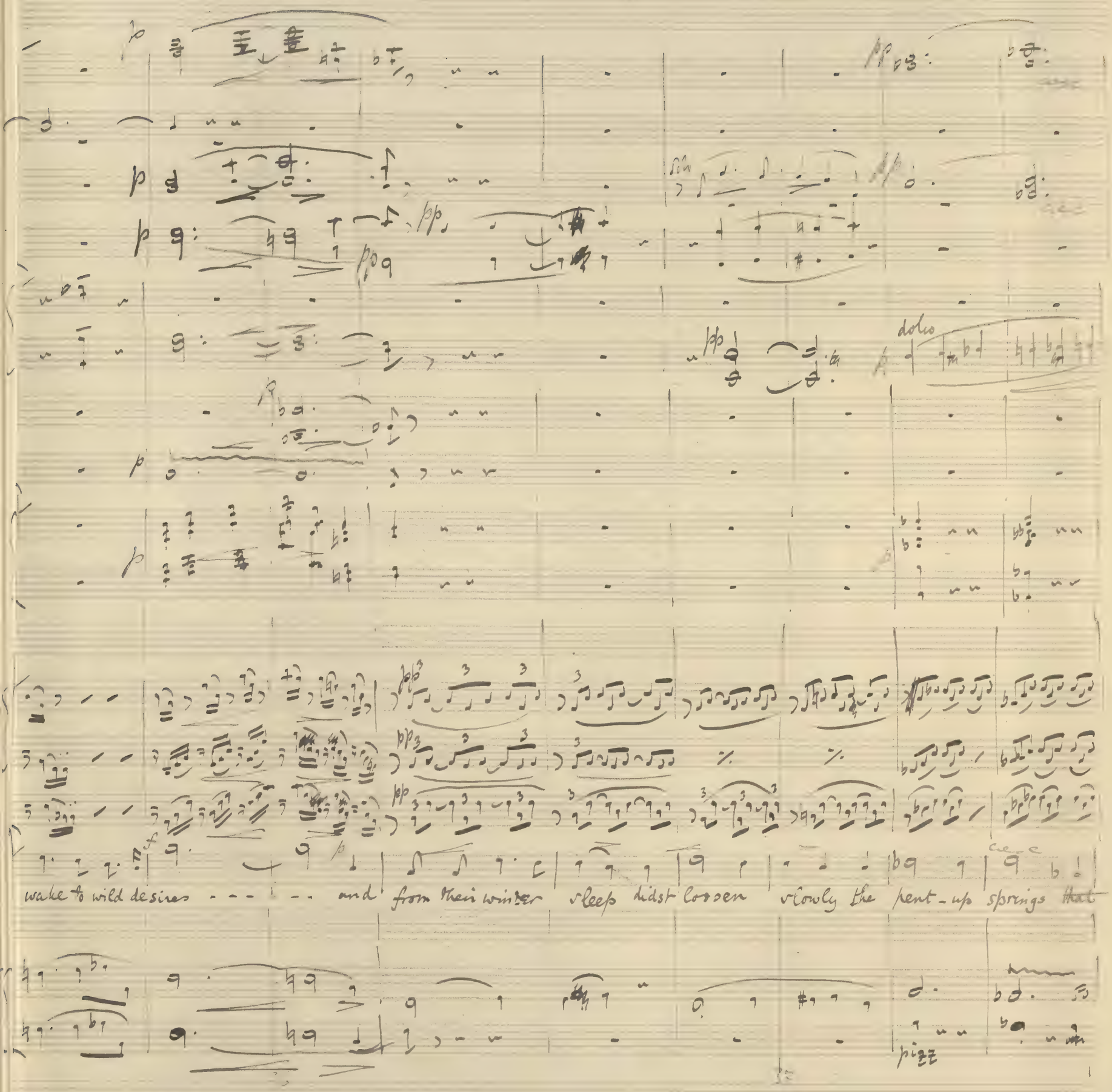
Di vine Clar-ice, Beneath whose gaze the earth to me grew wondrous fair, whose voice made


Sav^la
music in the air whose smile was sunlight through our days: when, neath the shadows, past the
arco

streams you an- swered while in rhapsody I taught, your voice a melody That float- ed ever through my

dreams . till thou, sweet- angel, chaste and holy with pure and tender fires didst

arco arco


dolce
wake to wild desires - - - - - and from their winter sleep didst loosen slowly the pent-up springs that
pizz

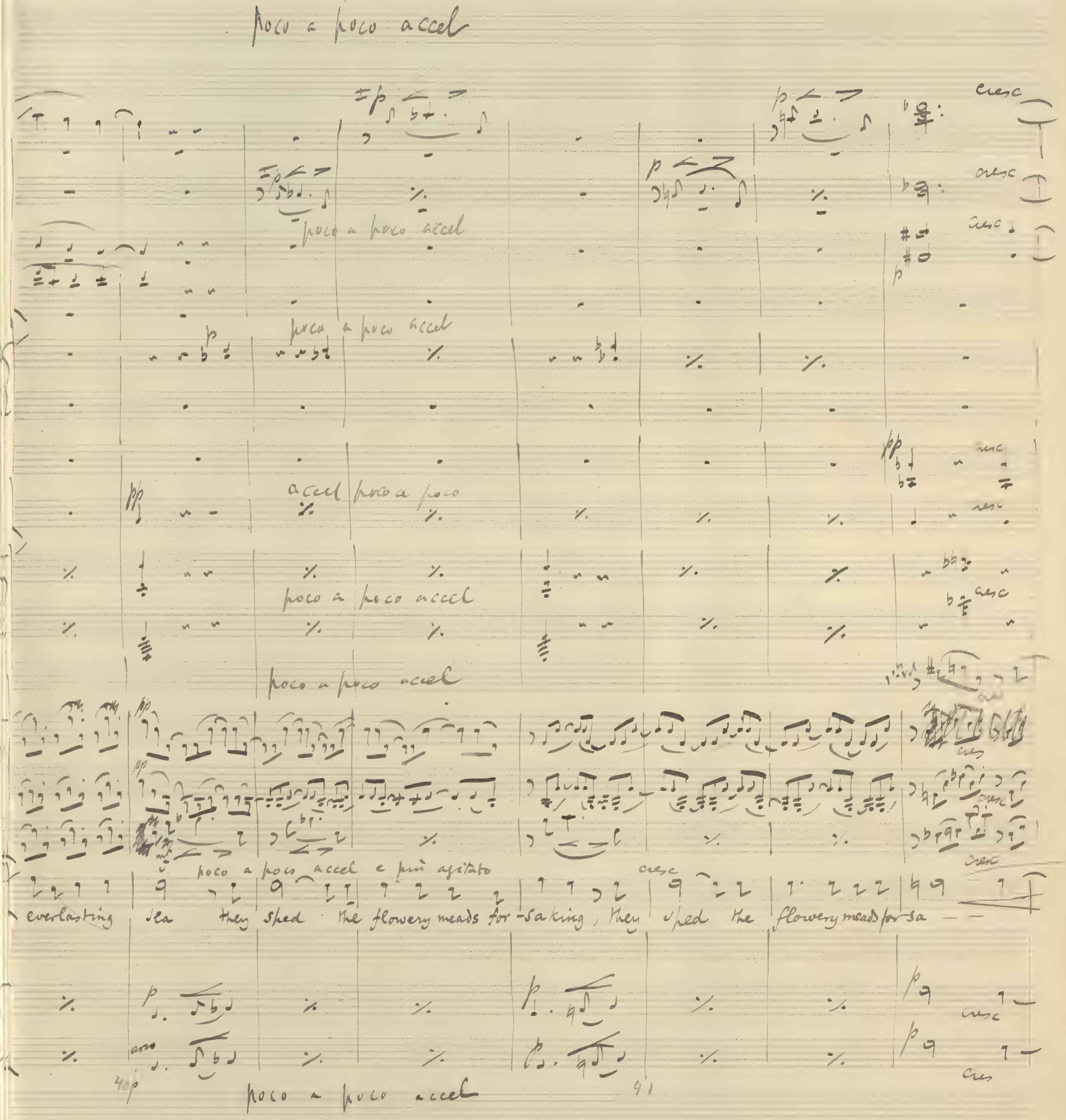
G

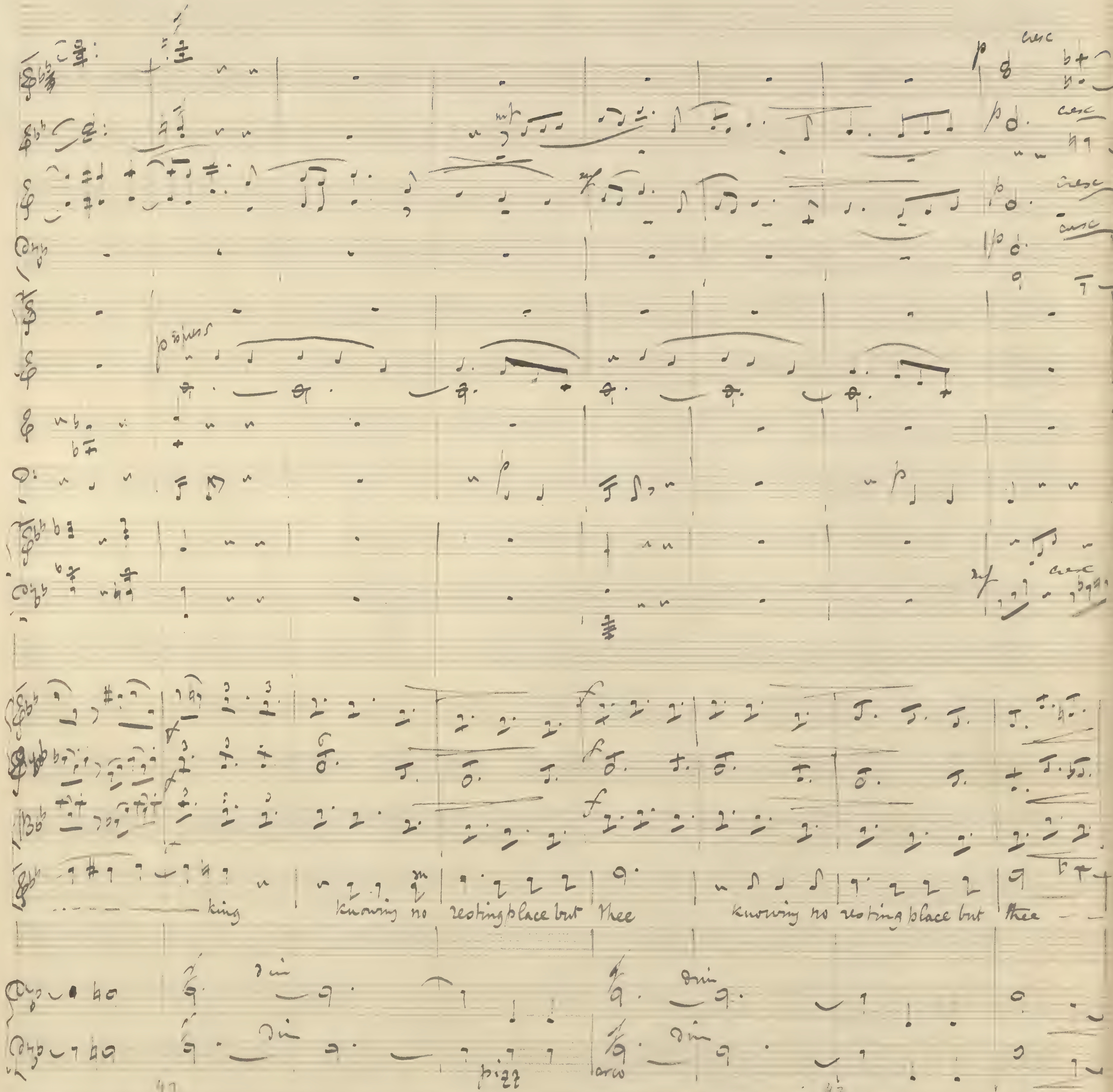
G

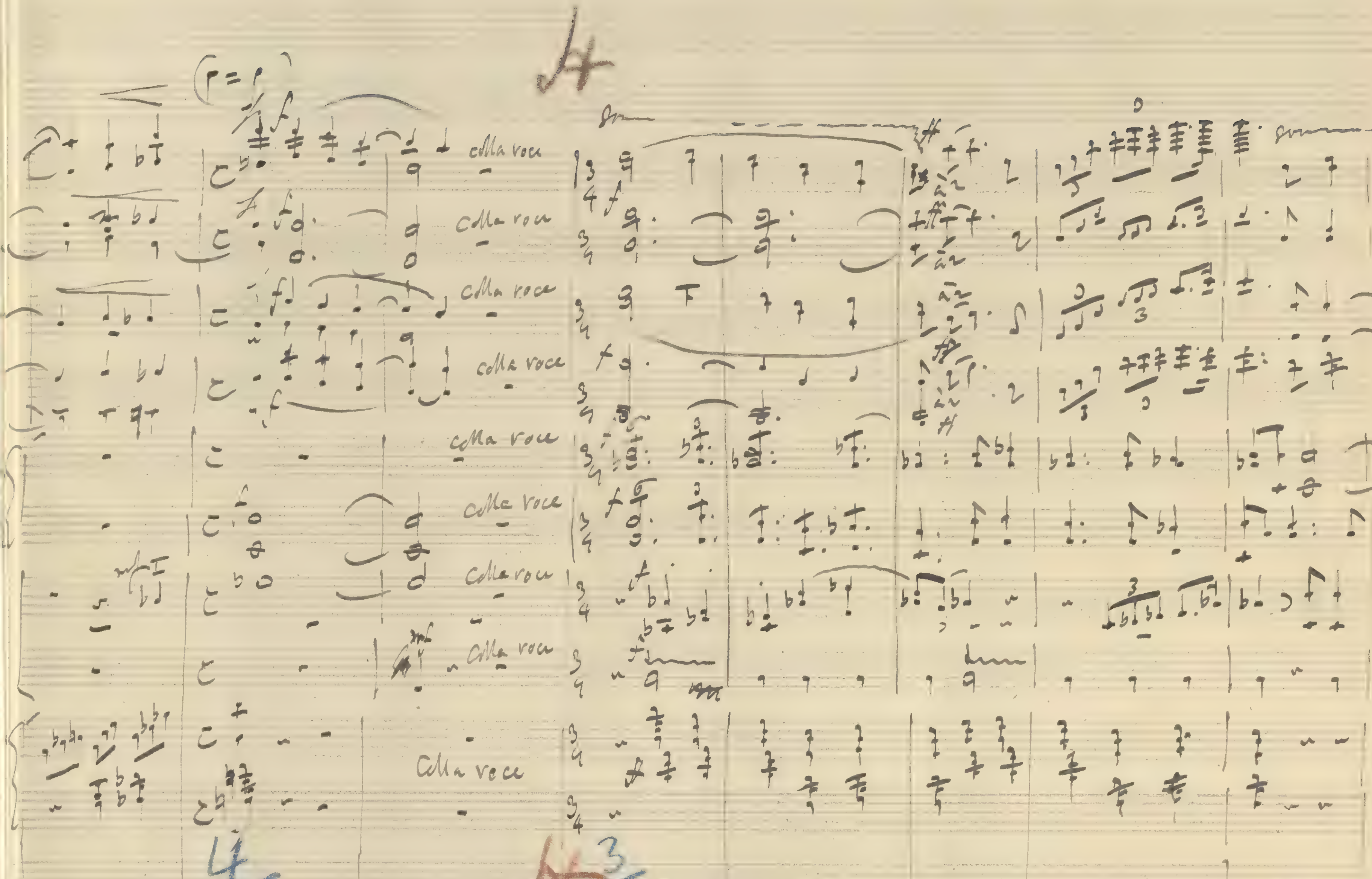
G

fro - zen chill to my heart lay lost when free with silver song, in rapture onward to the

G


poco a poco accel
cresc
poco a poco accel
poco a poco accel
accel poco a poco
poco a poco accel
poco a poco accel
poco a poco accel e più agitato
cresc
everlasting sea they sped the flowery meads for-saking, they sped the flowery meads for-sa
poco a poco accel


cresc
king
knowing no resting place but thee
knowing no resting place but thee
dim
pizz
arco


colla voce
a Tempo
my
own
ad lib
my
col Bassi

rall al Tempo del 1mo Coro.

Behind the scenes

Piccolo

2 Flauti

2 Clarinetti in A

2 Trombe in D

2 Corni in D

2 Corni in D

1 Bass Trombone

Triangle

Cymbals

Sop. Alto Chorus Ten Bass

wake

wake with the music of mirth

wake! there is no here after, life

Fl.

Ob.

Cl.

Fag.

I & II Corni

III & IV

Tromb.

Tympani

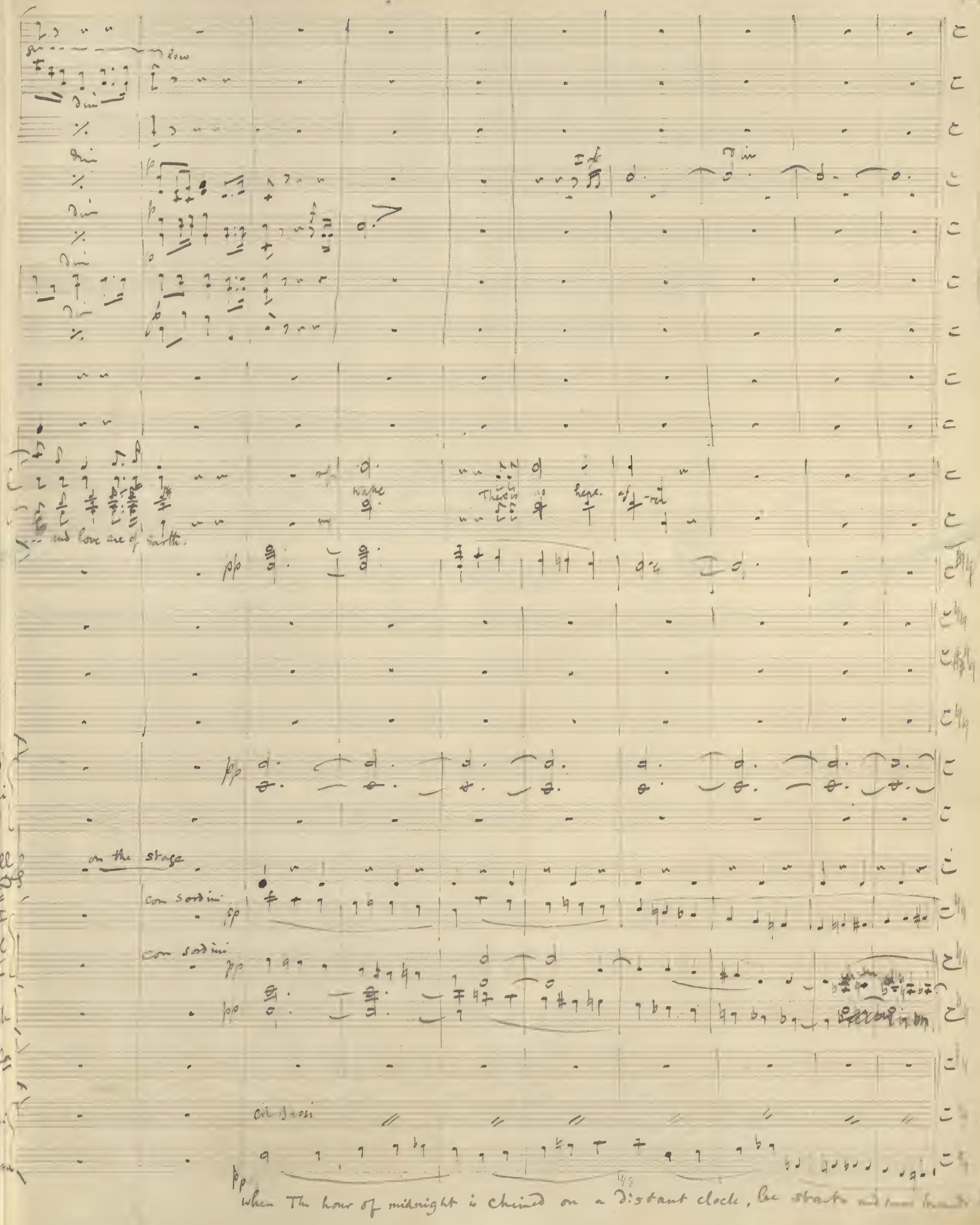
I Viol. II

Viola

Celli i. Bass

rall

The chorus within the palace is again heard and Savonarola turns and listens, and [illegible]


low
dim
dim
dim
dim
dim
dim
wake
There is no hope.
and love are of earth.
on the stage
con sordini
con sordini
col Bassi
when The hour of midnight is chimed on a distant clock, he starts

Moderato

H.

Ob

Cl.

Fag

(D)

Corni

(F)

I

Viol

II

Viola

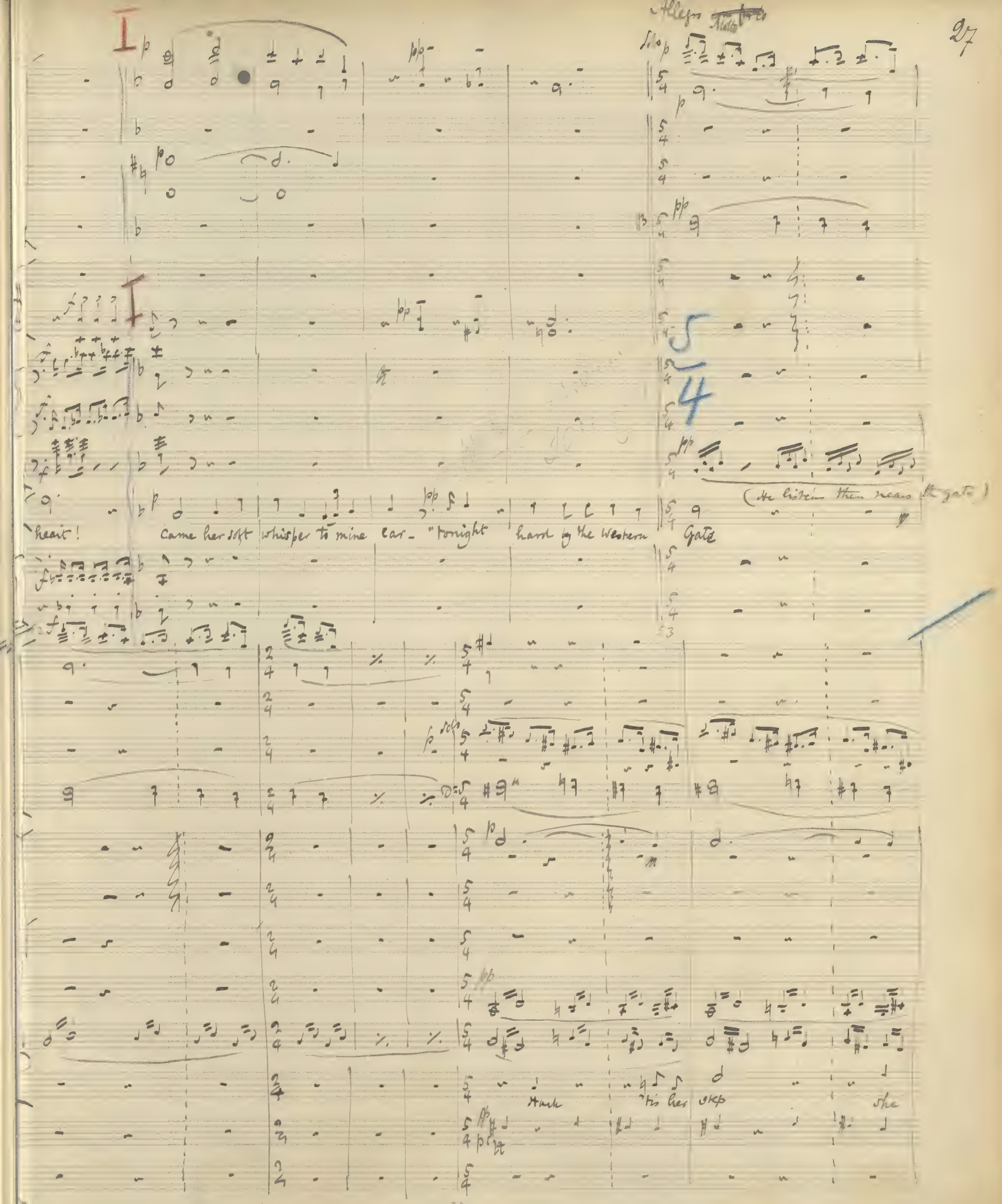
Sanza

Midnight! and she will soon be here. Ha! when from yonder halls this morn .. her purse-proud sire bade me

Celli

Bassi

part and drove me forth with kindling scorn, and brand - ed me as one base - born forsooth, that I had won her


Allegro
Molto
heart!
Came her soft whisper to mine ear- "tonight hard by the Western Gate
(He listens then nears the gate)
Hark 'tis her step
she

K

pp

cresc

K

p

cresc

Savla

draweth near! my peerless queen, my own, I wait come — come —

arco

p

K

pizz

cresc

Scene II

cresc

cresc

cresc

cresc

Trombe in B♭

cresc

cresc

cresc

cresc

Savla

— my love! Ha Thou art here! Ha!

Clarice

cresc

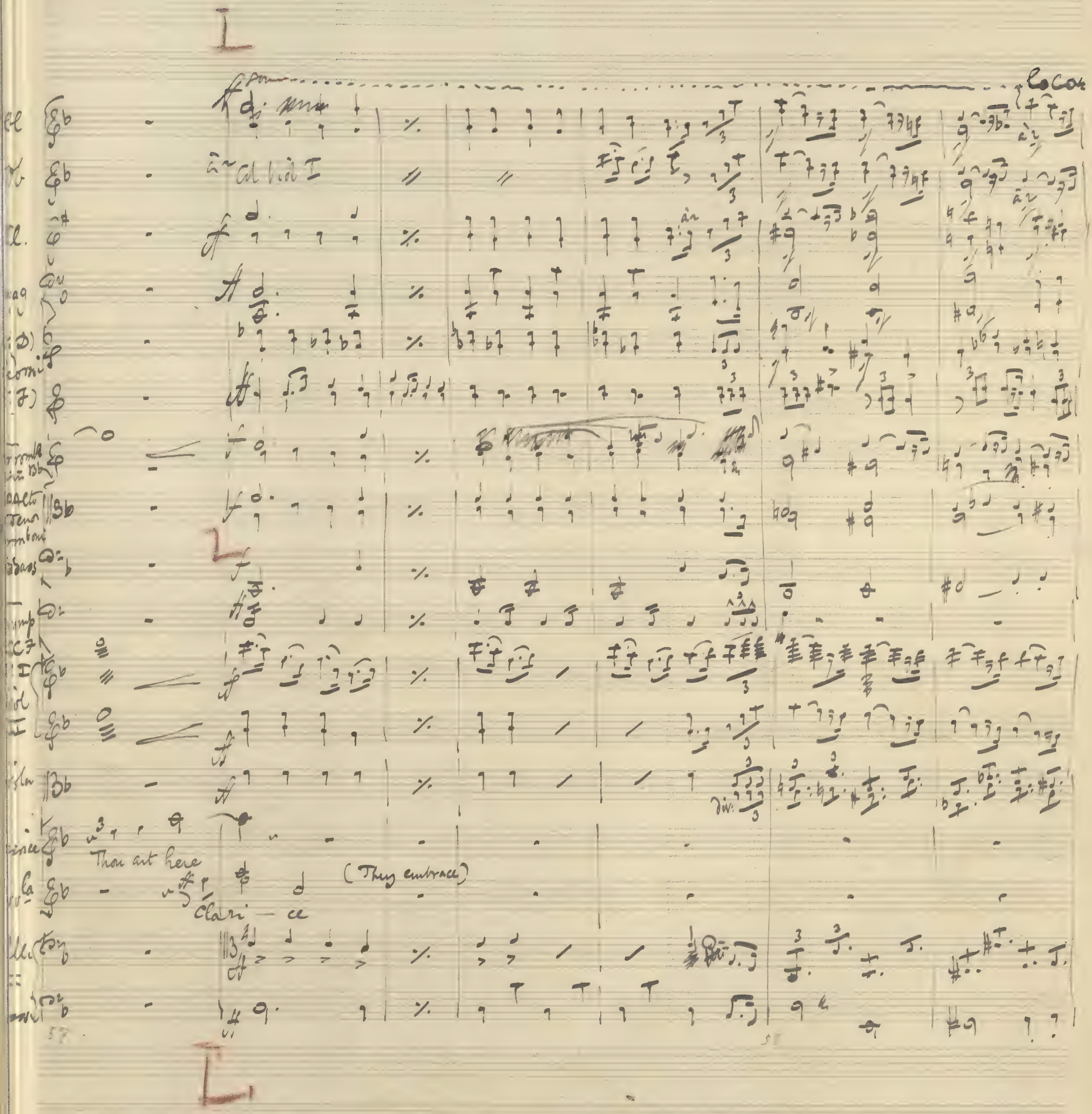
arco cresc

He advances to the gates and rapidly opens them, retreating a step. When Clarice hurriedly enters from the grounds, looking back as if pursued. On seeing Savonarola, she rushes to his arms, he embraces her.

Scene II

Scene: II.

Clarice Savonarola.



Fl

Ob

Cor Anglais

Cl.

Fag

Clarice

Savla

p agitato f

(with a gesture of menace at the palace

But speak, there's ter-- ror in thine eyes; thy cheek pales, Ha thy fath — er!

cresc

cresc

cresc

mf

mp f cres

(she tenderly restrains him)

Nay! not so, that he hath wronged thee, heed it not, that he in vain hath se-vered this our love— Ah! heed it

M

Tromb

Tymp

Clarice

not! a-bove in yonder silent heaven — 'twill loss om fairer

Sav^la

But be-low we live! we love! our earthborn

M

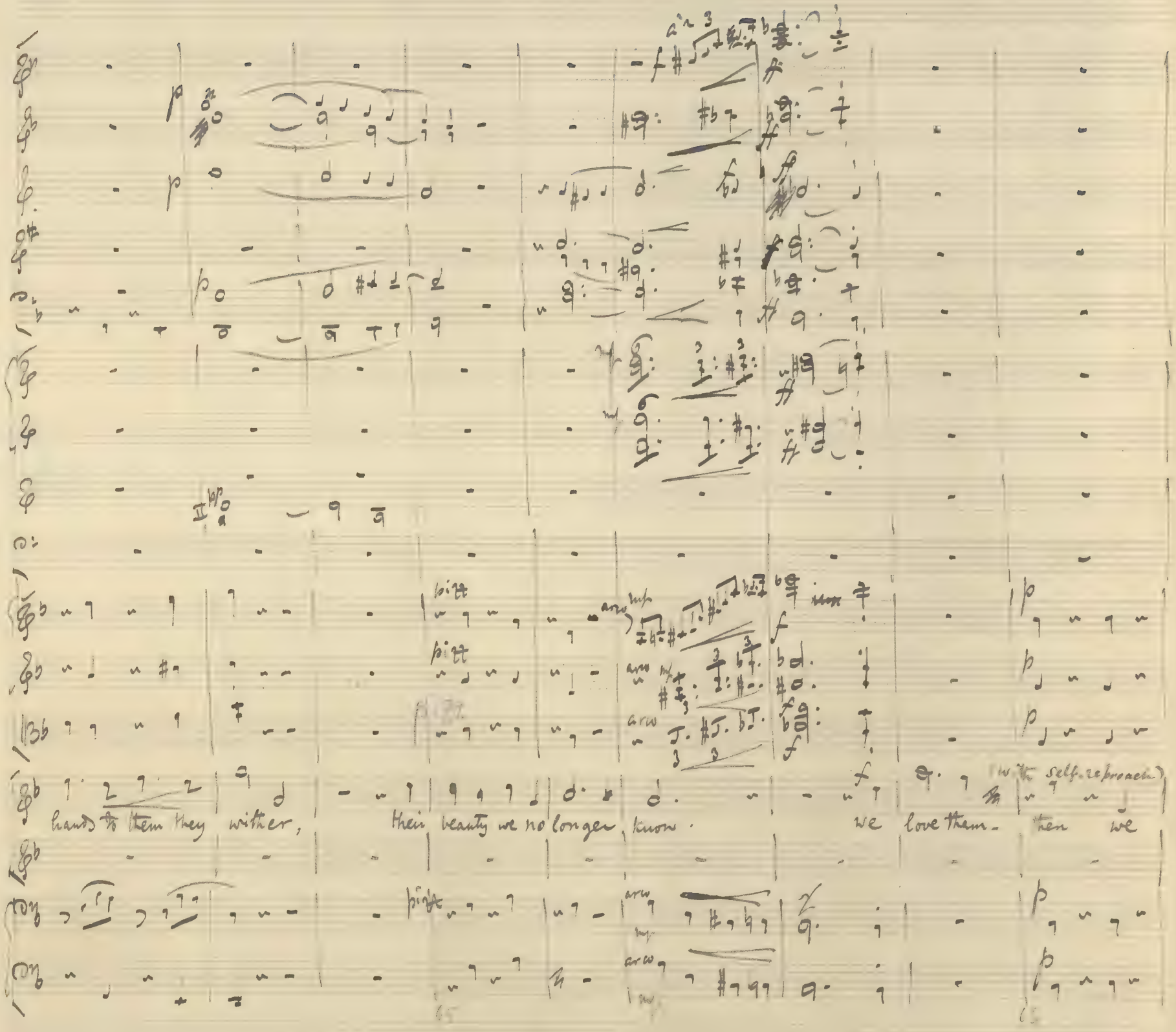
Ah me, rain for us the sweetest flowers blow in flood of sunlight wafted hither, as we stretch

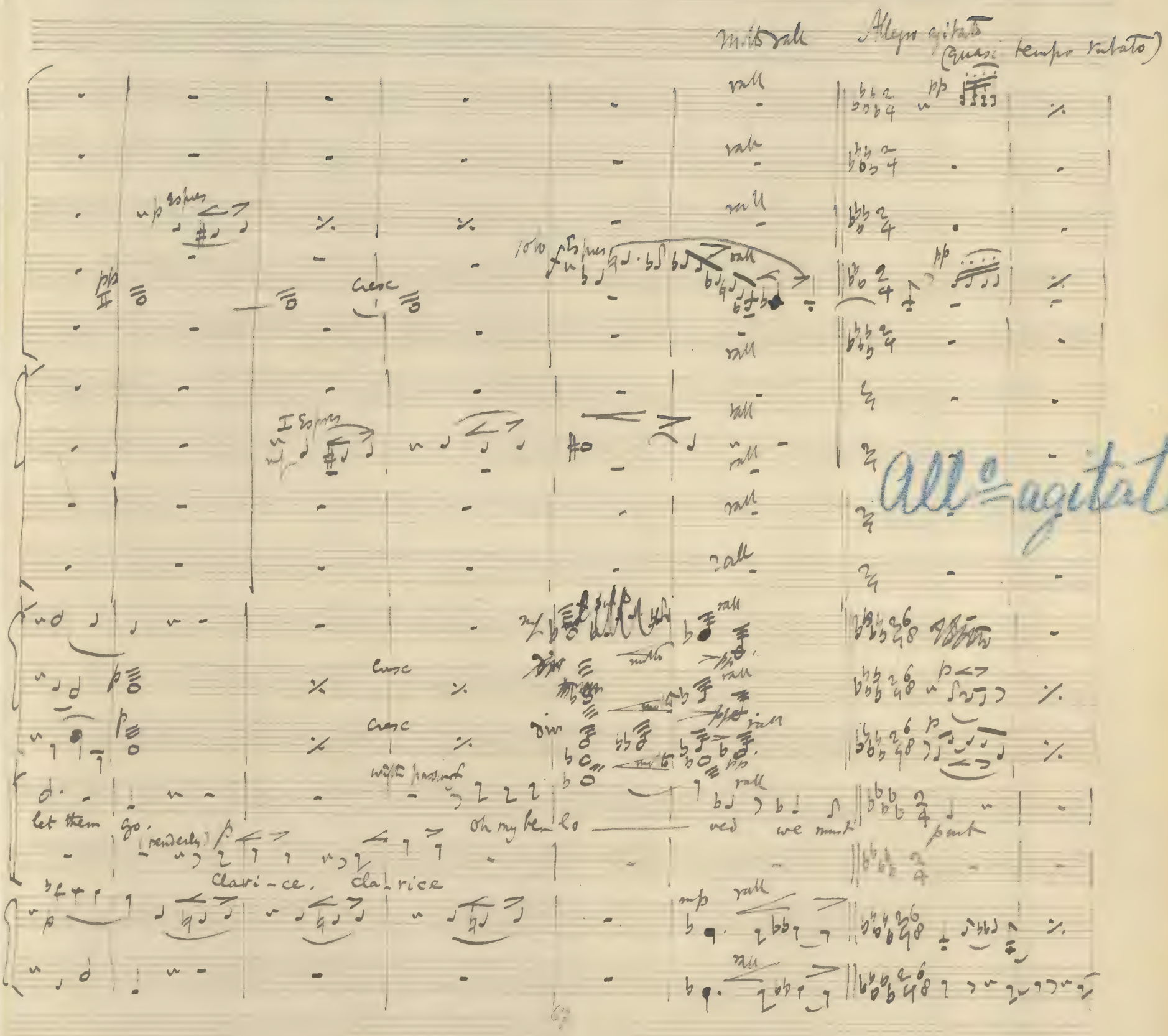
lot is wondrous fair.

arco

63

64


Clarice
hands to them they wither, their beauty we no longer know. we love them. then we
(with self-reproach)
Tavla
pizz
arco


Molto rall
Allegro agitato
(quasi tempo rubato)
rall
cresc
I espres
Allo agitato
cresc
cresc
with passion
let them go.
(tenderly)
Oh my be-lo-ved we must part
Clari-ce. Cla-rice

Clarice

Sarla

Ah hold me closer next thine heart — close — closer still — upon the air there comes a

(she shudders)

N

Tranquillo

N

Tranquillo

legatissimo

chill as of some icy breath blown from a land all desolate in death. (She gazes to Heaven) The night is fair,

N

pp sempre

pp

pp

pp

in D♭, A♭.

Clarice

fair my love for thou art near me living, loving yet our stars are sinking

Sarla

pp

p

73

agitato

pp

pp

Solo mp

pp

pp

cresc

p

pp

pp

cresc

but they have not set

più f

Will not all time one little moment spare

Ere the deep

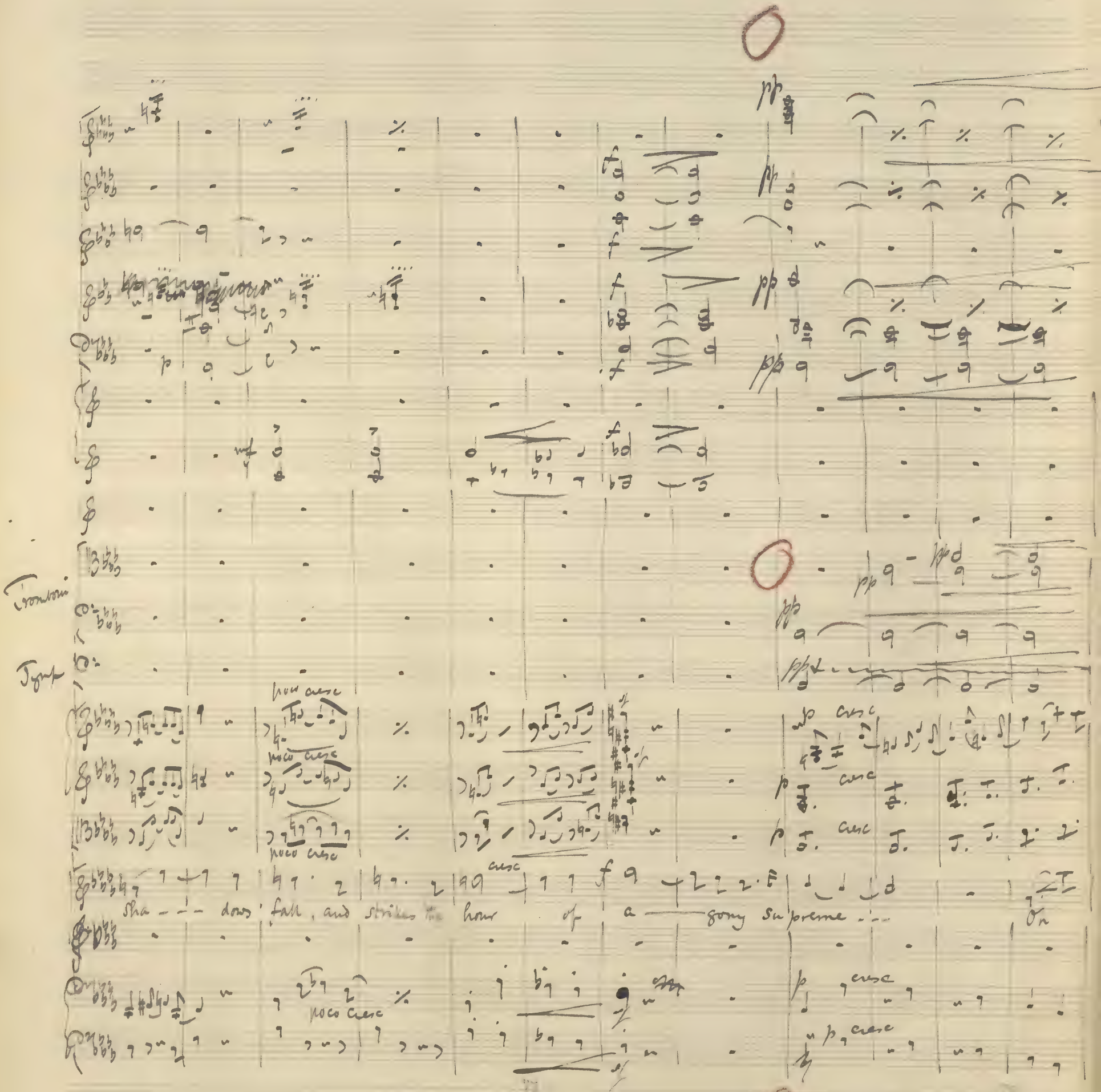
cresc

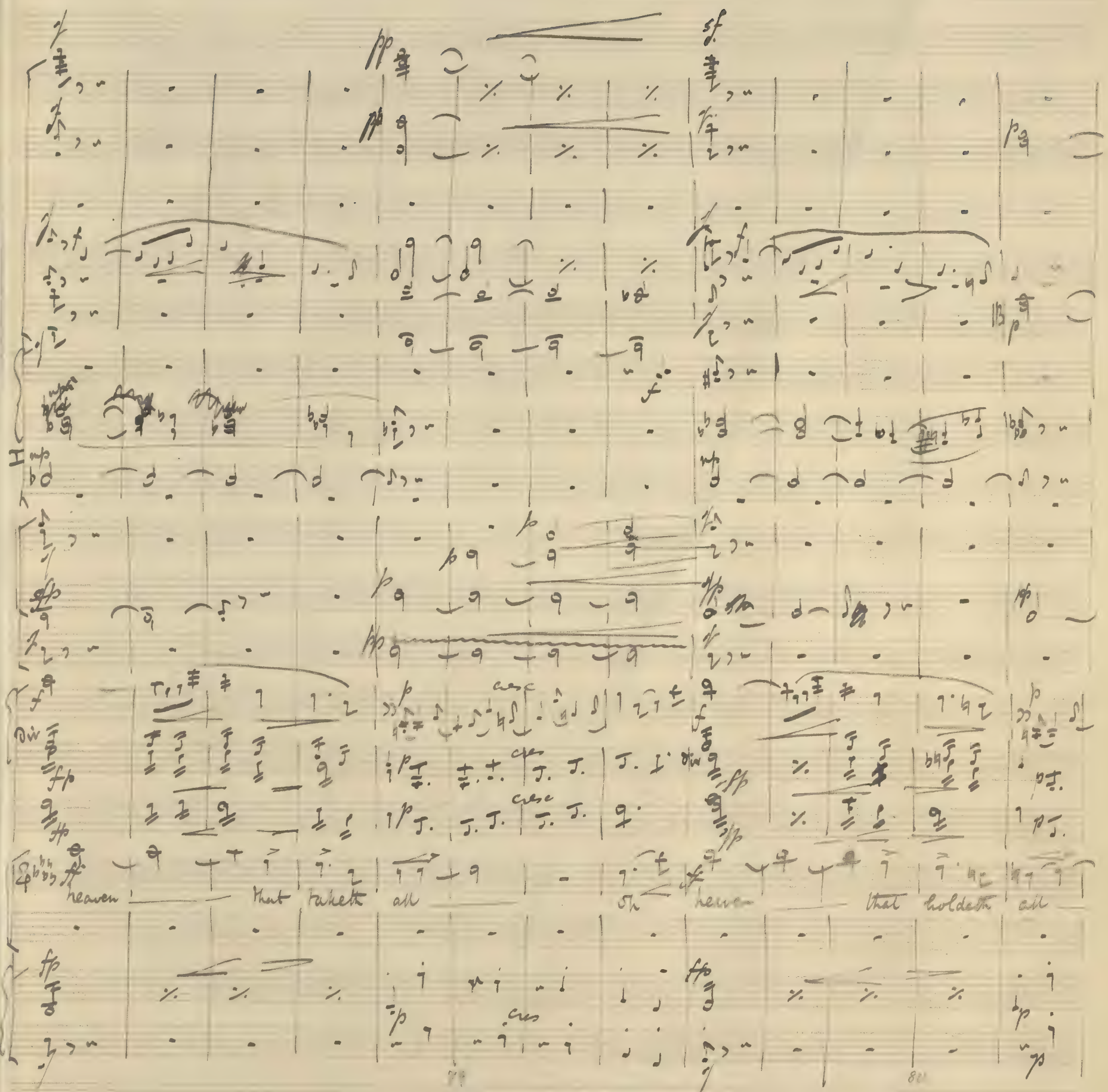
cresc

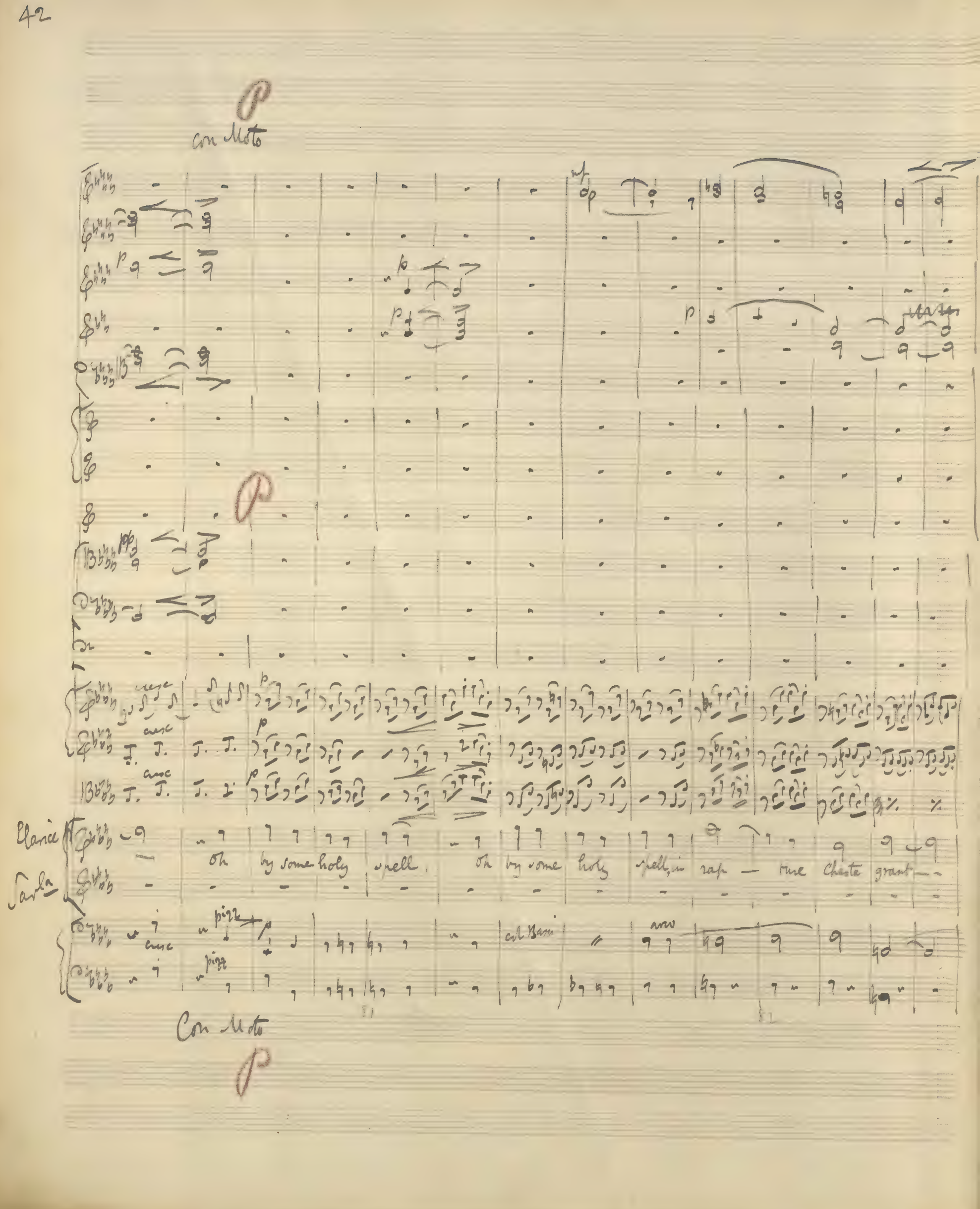
74

75

76


Trombone
Tympani
poco cresc
poco cresc
poco cresc
cresc
cresc
cresc
cresc
cresc
Sha - - - dows fall, and strikes the hour of a — gony su preme - - -
On


heaven that taketh all
Oh heaven that holdeth all


P
Con Moto
P
cresc
Clarice
Sarla
Oh by some holy spell, Oh by some holy spell, in rap — ture Chaste grant —
pizz
col Basso
arco
Con Moto
P

we shall taste ere the deep shadows fall their utter sweetness their ut-ter

pp arco

Clarice

Sweetness in this last — — — fare - well

Sarla

Fare well? Clari - ce Oh. it cannot be

Q

Adagio Molto e Maestoso

rall

ppp

rall

rall

ppp

div rall

div

ppp

rall

rall

ppp

rall

rall

rall

Q

Adagio

rall

Change Ab to A♮

pp

con sordini

rall

divisi

pp

con sordini

rall

divisi

pp

arco

divisi

rall

pizz

pp

rall

that fate, like death shall sever that rion and rent asunder our lives shall part. That the

rall

pp

arco

pizz

pp

Adagio Molto e Maestoso

Q

Clarin

Sola

world's wide sea with its whirl of storm and thunder shall flow in cruel and cold and deep, That

poco cresc R

poco cresc

poco cresc

poco cresc

poco cresc

mp

R

poco

poco

change A to F Cow and Db to Bb

cresc

cresc

cresc

cresc

cresc

cresc

cresc

love that sung and soared so high shall be smitten and swept without a cry from its heaven ward

mp

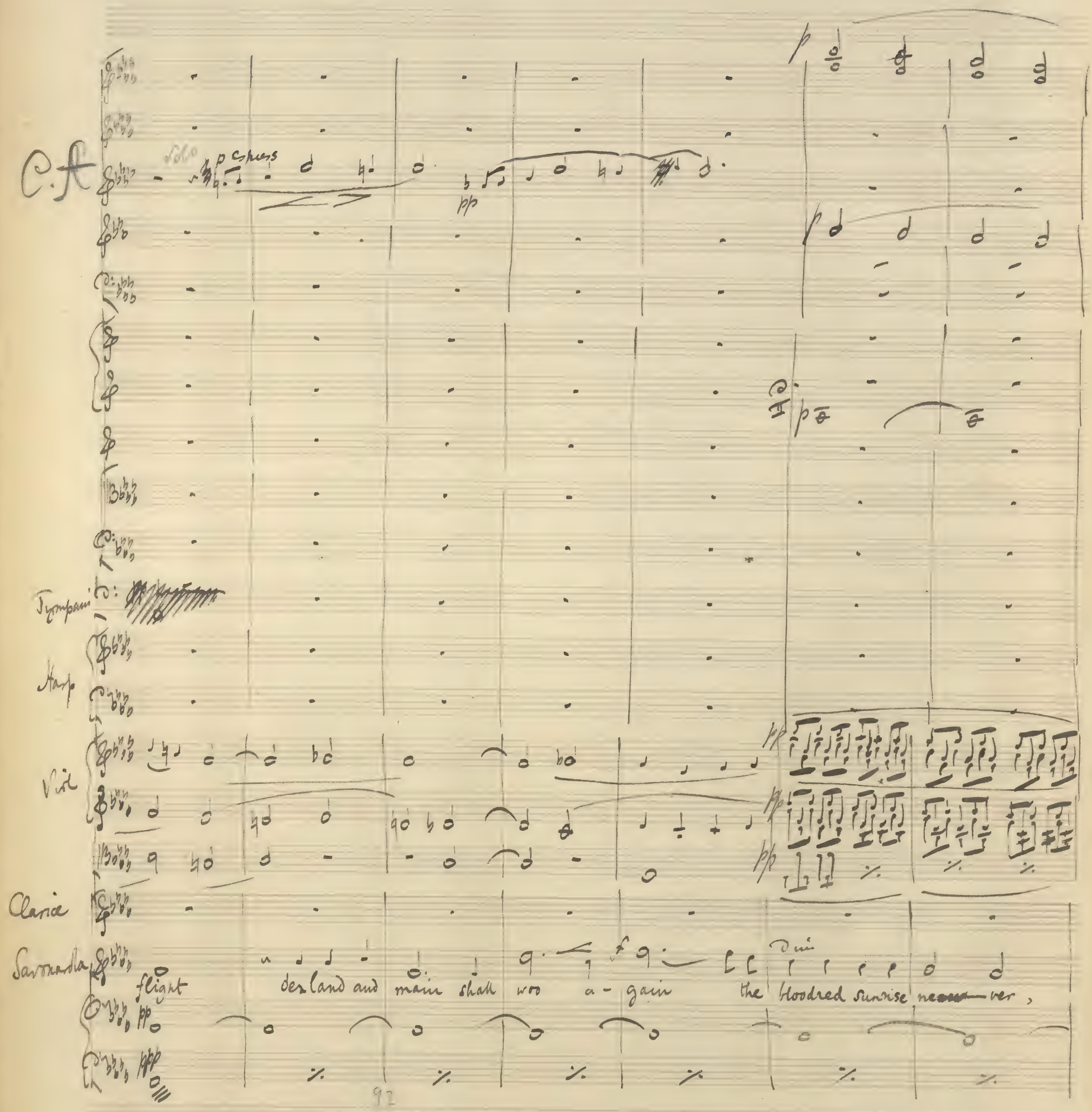
mp

mp

mp

mp

R


C. A
Solo
p espress
pp
Tympani
Harp
Viol
Clarice
Savonarola
flight
der land and main shall woo a - gain the bloodred sunrise ne ver,
pp
ppp

div.

but fall with the night — in a soundless sleep and sink from sight and be hushed for ever and

Allegretto A

Clarici

Saronarda

à 2 p cresc

cresc

mp

cresc

mp

cresc

cresc

cresc

cresc

cres

Nay, Nay Nay — my love, to me with glow of

have and I hold all my life's ele sire. And thy

heaven come that chastened flame with

Clarice

Sarla

heart's pure wealth nor the wrath of thy sire nor a ri-

nor the pride of birth and power from mi

Adagio

Solo

I maestoso

poco

siehe unten

div

Maestoso

Cla-rice! wide worlds may se-ver may se-ver our

soul shall wrest

1 2 3 4 Adagio

siehe oben

Più Mosso

pp

p

pp

p

p

mp

mp

mp

Clarice

Sarla

par - ted lives but a - bout my crest - I bear I bear a sweet white flower, for thy

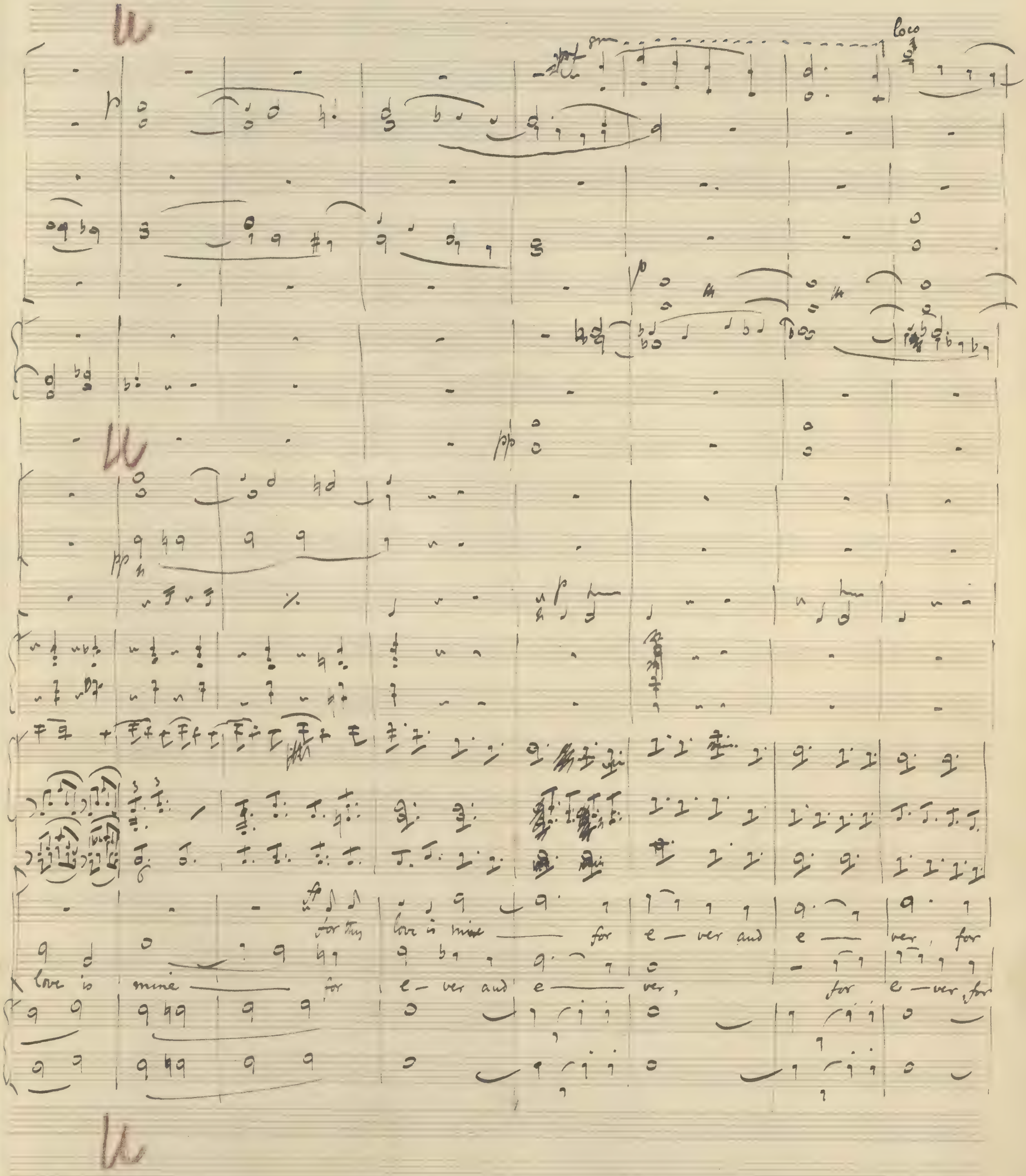
pizz

pizz

arco

arco

Più Mosso


loco
for thy love is mine for e — ver and e — ver, for
love is mine for e — ver and e — ver, for e — ver, for

Scene III

Adagio

Allegro Maestoso

Clarice

Savla

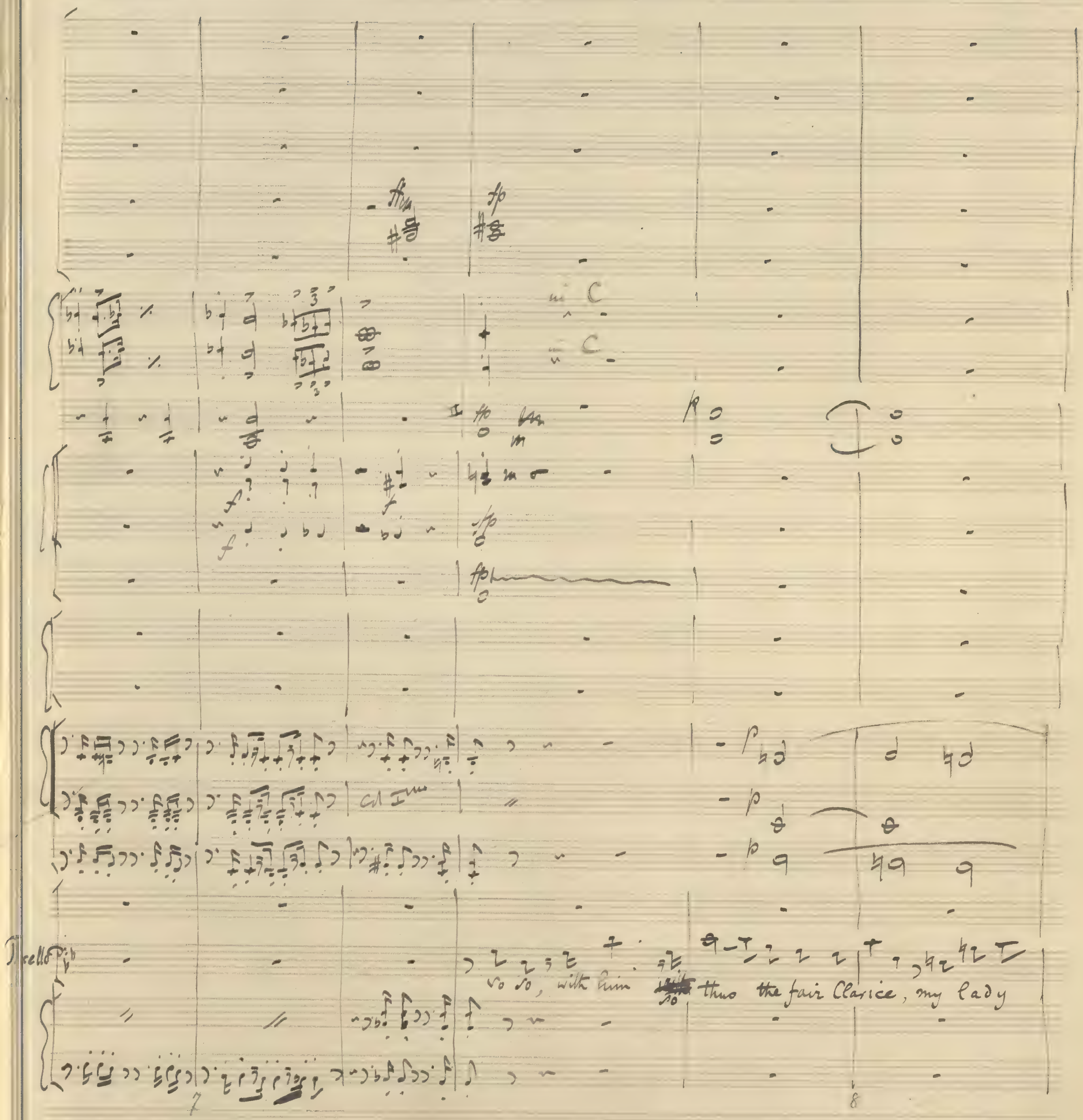
Allo maestoso

Adagio

Rucello, who has advanced quickly from the grounds, now appears suddenly on the threshold of the iron gates. On perceiving Savonarola & Clarice, he halts as one who has found the object of his search. They turn at his steps, and, on recognizing him, fall back a pace or two.

Scene 3.

Clarice . Savonarola . Ruscello



Fl

Ob

Cl

Fag

(in C) Corni (in C)

Tr. in C

Pos

Tymp in G.C.

Viol I

II

Viola

Clarice

Sarla

Rucello

chaste, sought by her father's guests, with a vile lackey, neath the amorous moon, upholds the honour of his house!

Celli a Bassi

V

loco

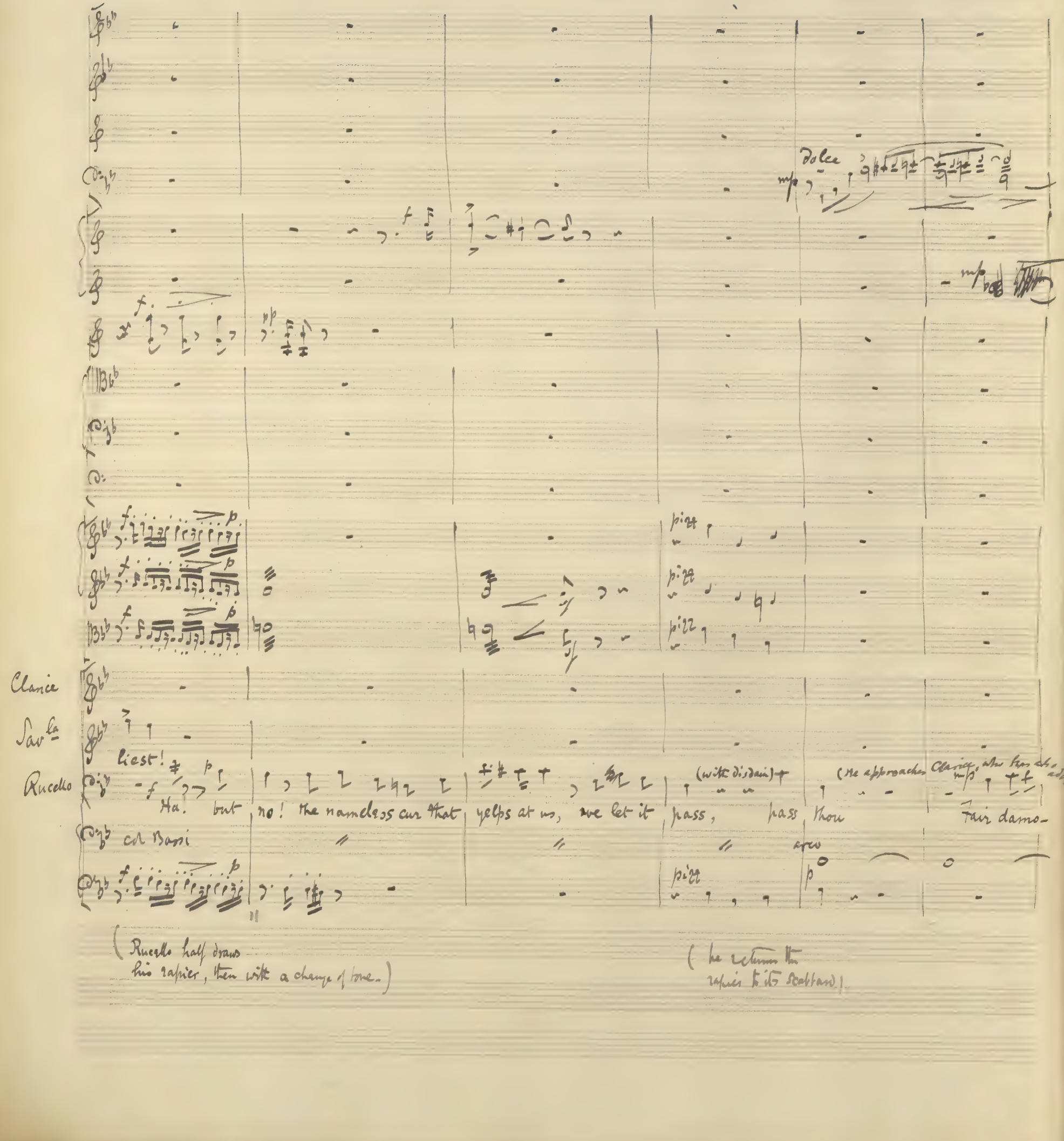
Ah no! mark not his speech!

(He passes her & faces Rucello)

Sarle, stung by his taunts, makes a hasty movement as if to fling himself upon him. Clarice ~~[illegible]~~ places herself between them.

Thy sweet and sacred name shall such as he pollute? black throated villain thou

V


Dolce
mp
pizz
Clarice
Sav^la
Rucello
liest!
Ha! but no! the nameless cur that yelps at us, we let it pass, pass thou Fair damo-
(with disdain)
(He approaches Clarice, who has also adv
col Bassi
arco
pizz
(Rucello half draws his rapier, then with a change of tone.)
(he returns the rapier to its scabbard)

(with scorn)

For sooth, I know not by what right.

(He motions her to the gate)

sel thine escort waits

Thou knowst not? Thy sire's command, proud beauty and the

also

Clarice

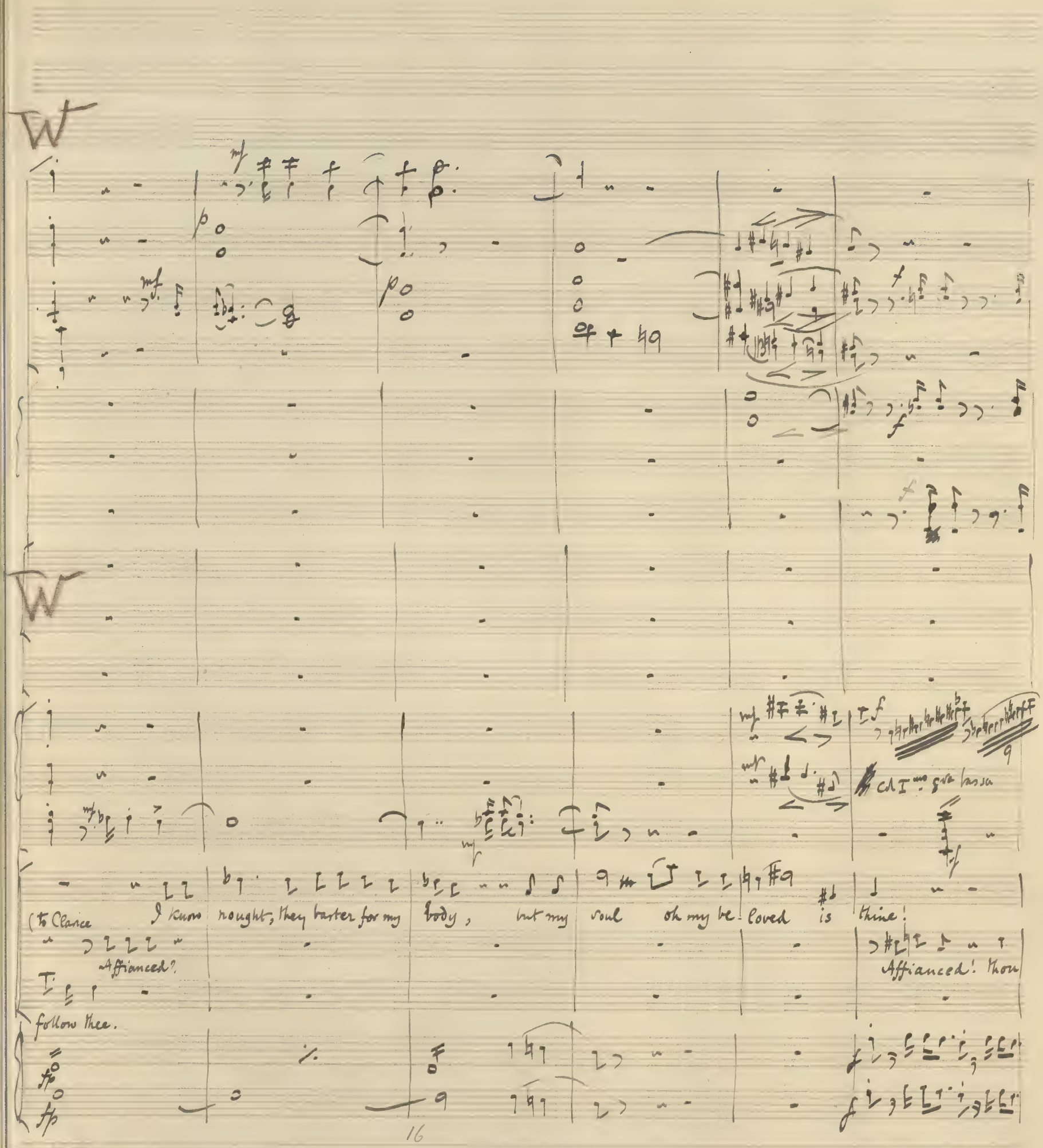
Sar la

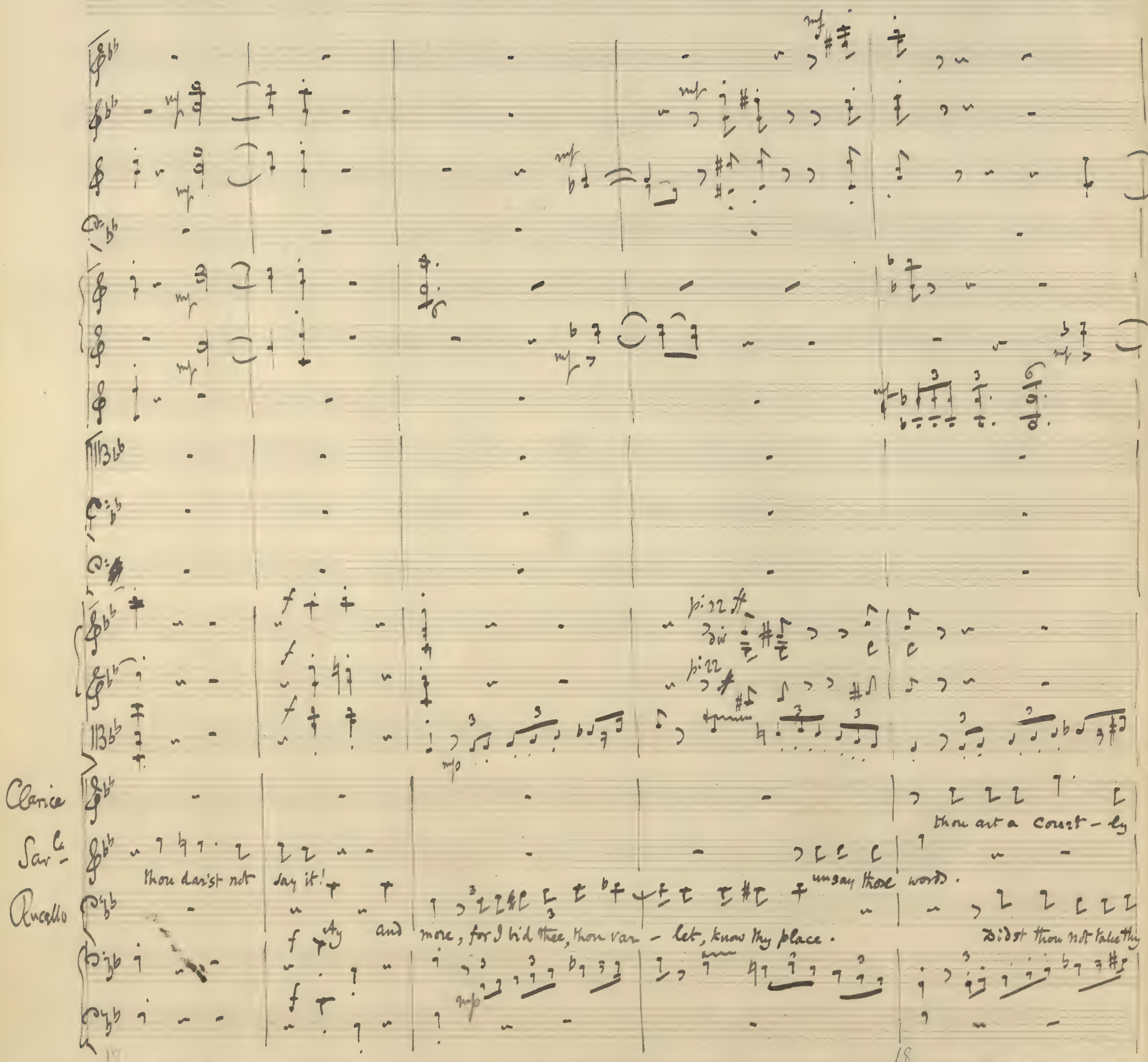
Rucello

will of him to whom thy sire has charged thy care. Thine humble and affianced slave. (sternly) my lady. I'll

(aside) affianced?

Rucello again points to the gate.


(to Clarice
I know nought, they barter for my body, but my soul oh my be-loved is thine!
Affianced?
Affianced! thou
follow thee.
Col I.mo 8va bassa


Clarice
Sarla
Rucello
thou art a court - ly
thou dar'st not say it!
unsay those words.
Ay and more, for I bid thee, thou var - let, know thy place.
Didst thou not take thy

knight

wage like any liv'ried slave hired for thy sophistry, and hast thou not proved trai tor to thy trust

(Hesitating)

come, end o' this

Più mosso
(Tempo di Marcia)

Trompe

più mosso

(They both assume an attitude of menace. – Clarice rushes between them.)

(to Sarle) Nay let him be!

(to Rucello) Know this! that on

that thy all-leprous hand may touch her purity

out of my path!

pizz

his soul is ho - nour set like to a gleam - ing star whose ho - ly light shall lead me

Bass Pos & Tuba

Clarice

Savla

Rucello

(She approaches Savla)

(they come down a few steps together)

ever onward through the gloom of all my dark-'ning life.

Be-loved Clar-ice!

thou tarriest still - pratest of honour! list

col Bassi

arco

Lento Maestoso (r = p)

rall:

mf staccato

cd I^mo

mf staccato

piccorall

shall

he who guards the king's — one fairest flower, then breaks the stem, Tears from the queen defence —

mf staccato

24

25

Y

Y

Viola

Rucello

— less in her bower her di — a — dem; He who all trusted by the city sleeping Opens the

Celli & Bassi

26

Y

gate

and, with its strength and safe - - ty in his keeping, betrays the state. Shall he who takes warm wel -

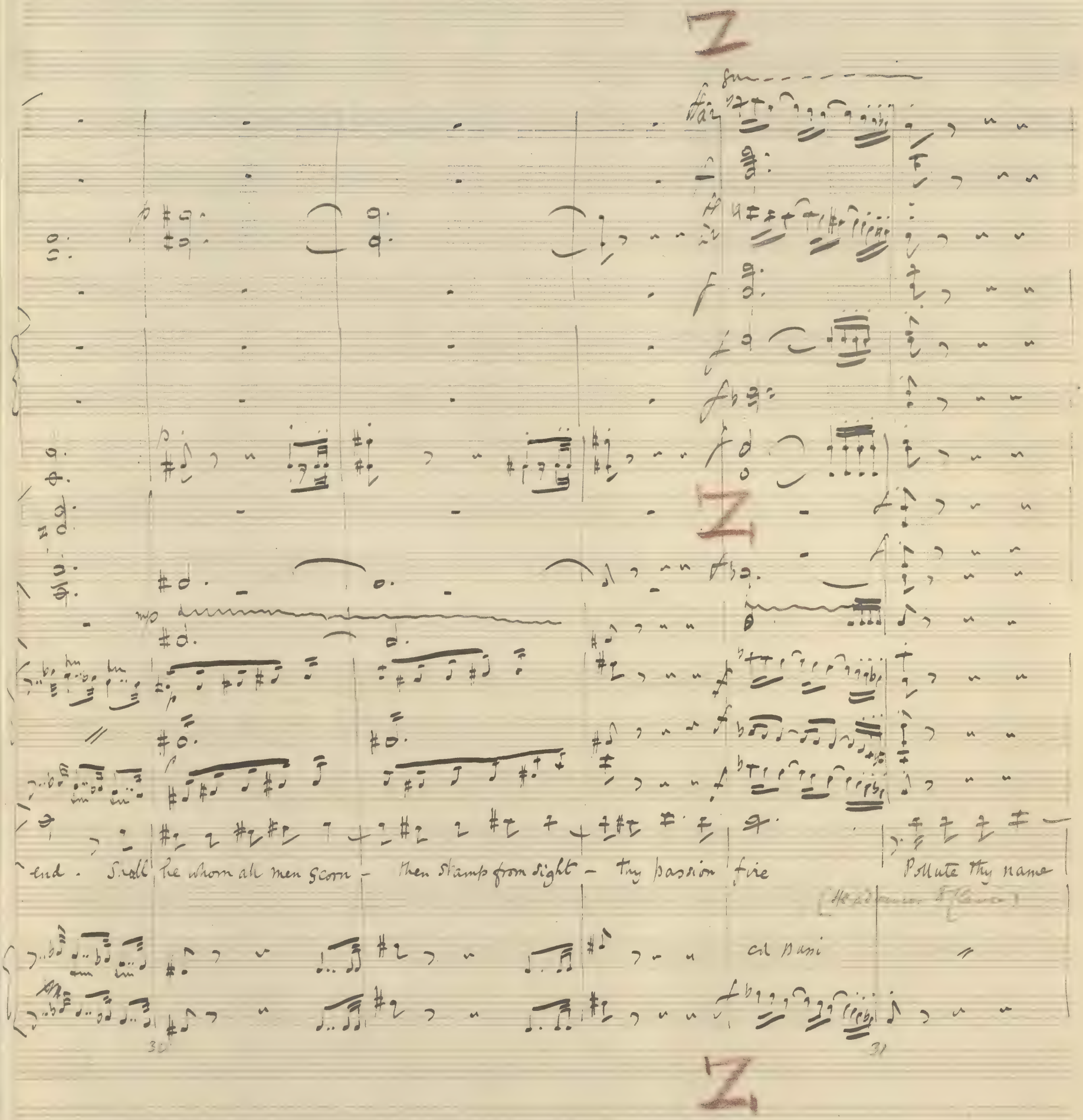
arco

arco

arco

arco

Rucello — come sweetly smiling, then stabs his friend. Who recks not honour, truth — and trust defiling to gain one


Z
Z
Z
end. Shall he whom all men scorn - then stamp from sight - thy passion fire
Pollute thy name
cd passi
30
31

Allegro non troppo ma con fuoco

Clarice

Savla

Rucello

— no more, shame not the night, in, to thy Sire!

(his hand on the hilt of his rapier)

Ha! thou wouldst? unhand her

By the Saints! I'll spit thee as a

(Rucello, seizing her wrist, places himself between her & Savonarola)

(Rucello draws and [illegible] at him)

(He draws to defend himself)

Coward to draw and wound her gentle eyes! then take thy fate

(To Rucello)

Ha! I'll go with thee

(They face each other)

(To Savonarola)

Oh cease in the name of

dog.

col Celli

cresc

Aa

f

f

accel

accel

p

rall molto

cres

rall molto

f

accel

accel

p

accel

f

f

p

rall molto

rall molto

rall molto

rall molto

Aa

accel

accel

accel

rall

rall

Clarice

Heav'n!

accel

rall molto

Sav^ta

(Rucello seizes her wrist & draws her back passing before her and again jacing Sav^ta

accel

Thou mockest Heav'n

rall molto

Then Heaven

Rucello

Heav'n look to it! I'll look to thee! en garde!

rall molto

Penn

Chorus

Bass

accel

rall molto

rall molto

accel

rall molto

col Celli

accel

pizz

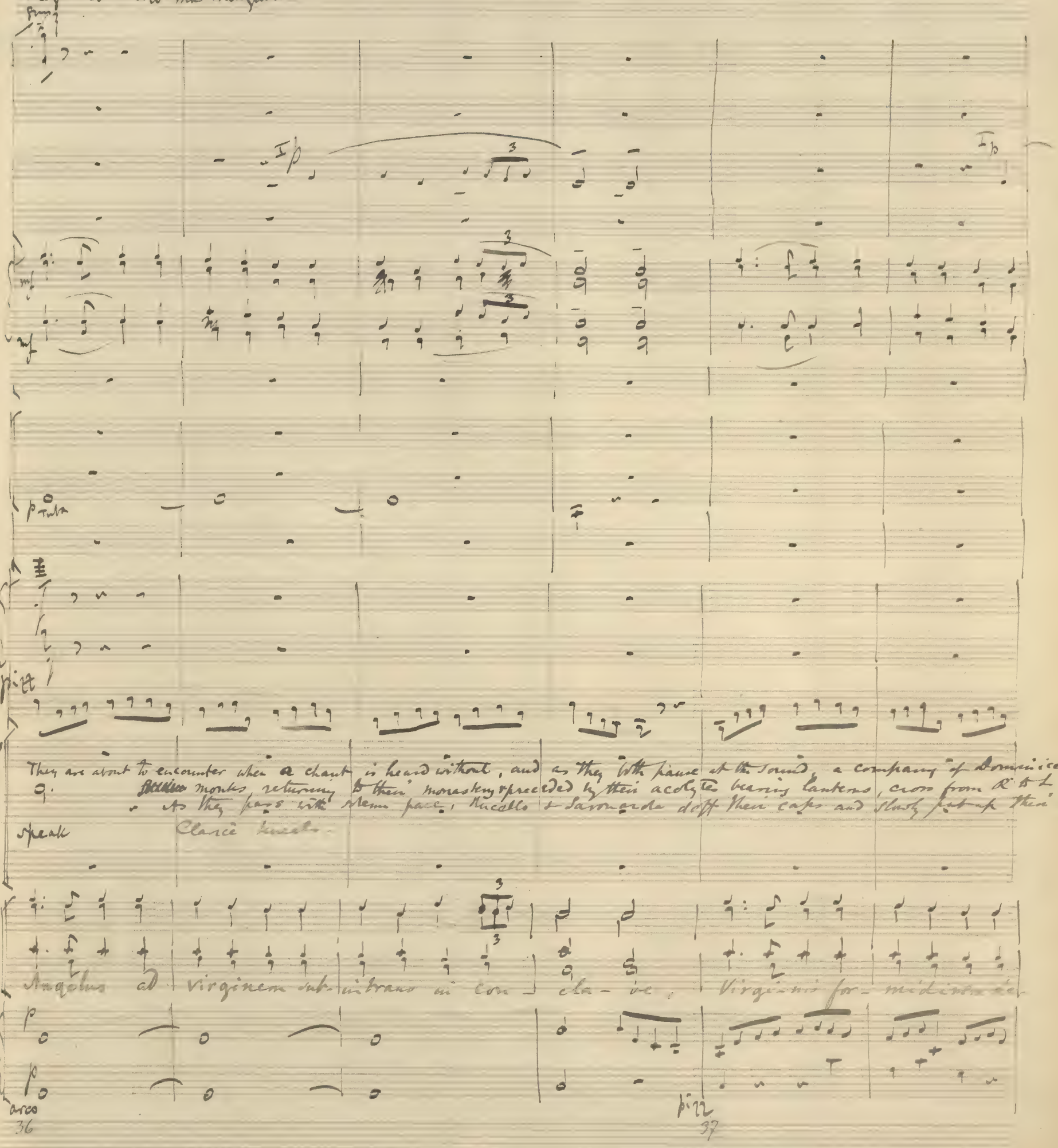
Aa

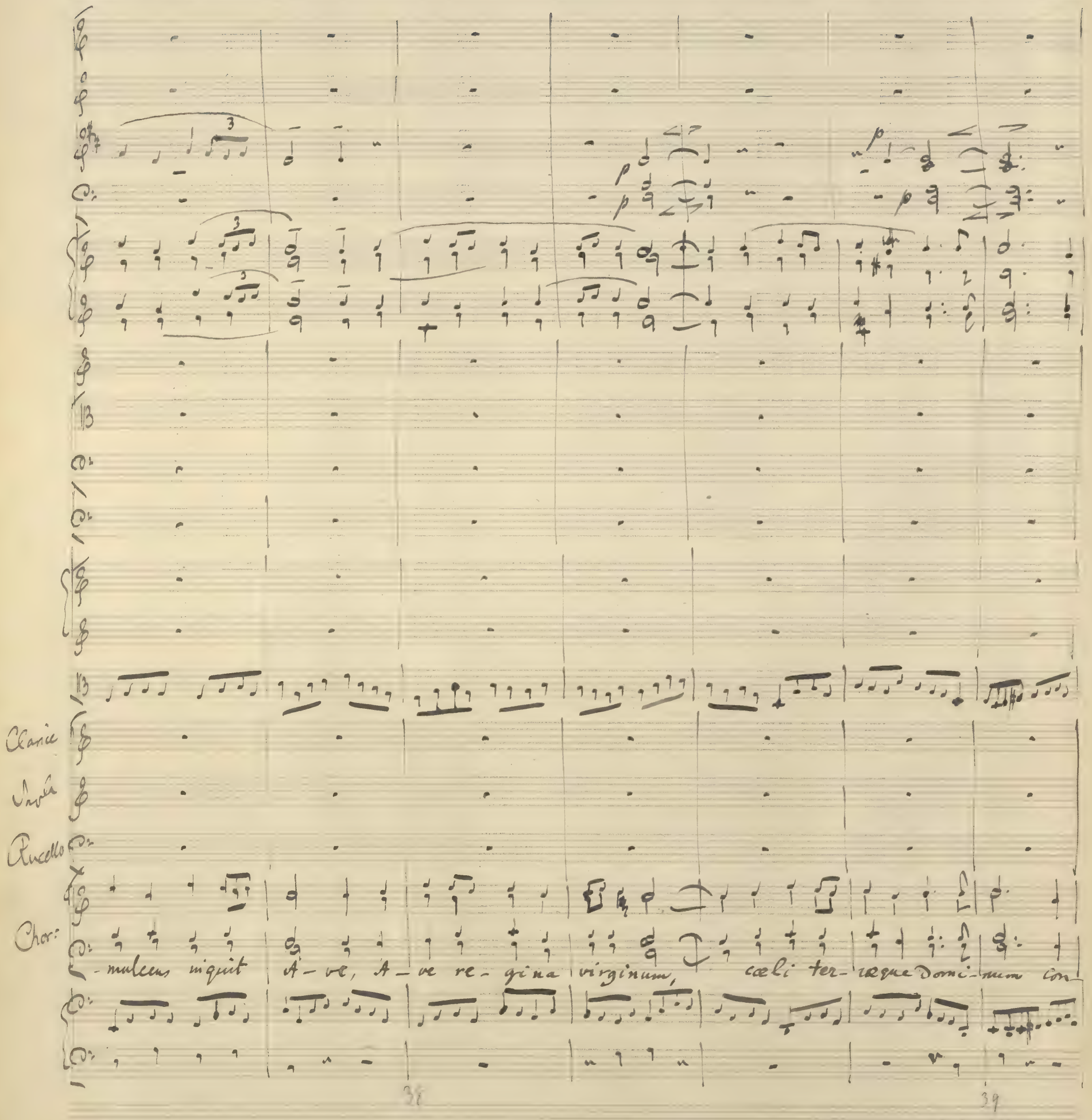
Scene IV

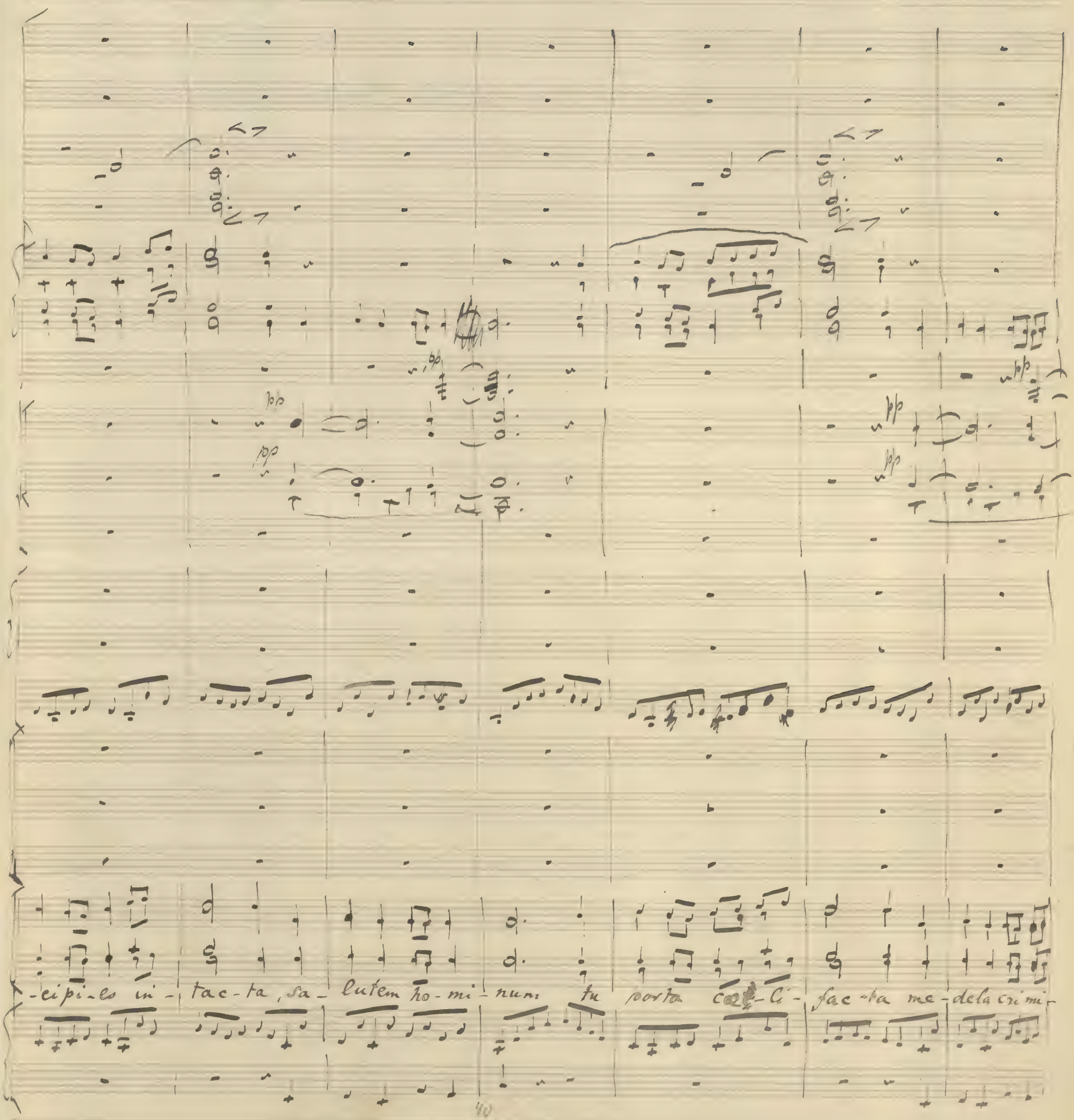
Scene 4.

Clarice. Savonarola - Rucello. Chorus of Dominican Monks

Allegro con Moto ma tranquillo




Clarice
Viola
Rucello
Chor:
-mulcens inquit A-ve, A-ve re-gina virginum, cœli ter-ræque Domi-num con-


-cipi-es in- tac-ta, sa- lutem ho-mi-num tu porta cœ-li- fac-ta me-de la cri mi-

Bb

à 2 mp ma pesante

I p pesante

mp ma pesante

pp

p

Bb

pizz p

pizz p

col I^mo gran tassa

arco p

Clarice

she rises + goes towards

Fare well, my love, fare-well! Aye love, and this my prayer that thou wilt

Sarla

(recalled to himself by the sound of her voice)

~~farewell~~ (la n-ce, thou goest?

Rucello

col Basi

Bb

marcato

p

à 2

à 2

mp

arco p

arco p

p

p

half whispering

cresc

hence, thou wilt for me they seek thy life thou'lt go ah swear thou'lt this for one

vi

Clarice, for thee

de

Clarice for

arco

p

42

Clarice

Thou wilt —, my love, Heavn with thee

Sarla

Then so be it I will hence

Rucello

Heavn or Hell, but tarry not, in — wilt thou!

Chor

-rice! thou'lt swear to Heav'n, that chained a wedded captive - He, thy sire No, not by threat, nor steel, nor

Col Barri

46

Dl

Fl

Ob

Corno Ingl.

Cl

Fag

Dl

in F.D.

Tuba

Clarice

Carla

Rucello

(facing Rucello)

fire shall see thy soul and body stained in slavery to him!

swear by highest Heavn

(with pas

(advancing) Clari —

Ha so

Dd

Adagio Molto

pp

dim

pp

espress

dim

pp

dim

pp

espress

dim

p molto espres

dim

p molto espres

pp

(with choked voice)

fare well my love farewell,

(con portamento)

ce, Ah low mine own

Fare well!

pp

voce

p 27

(She tears herself away and hurries through the gates)

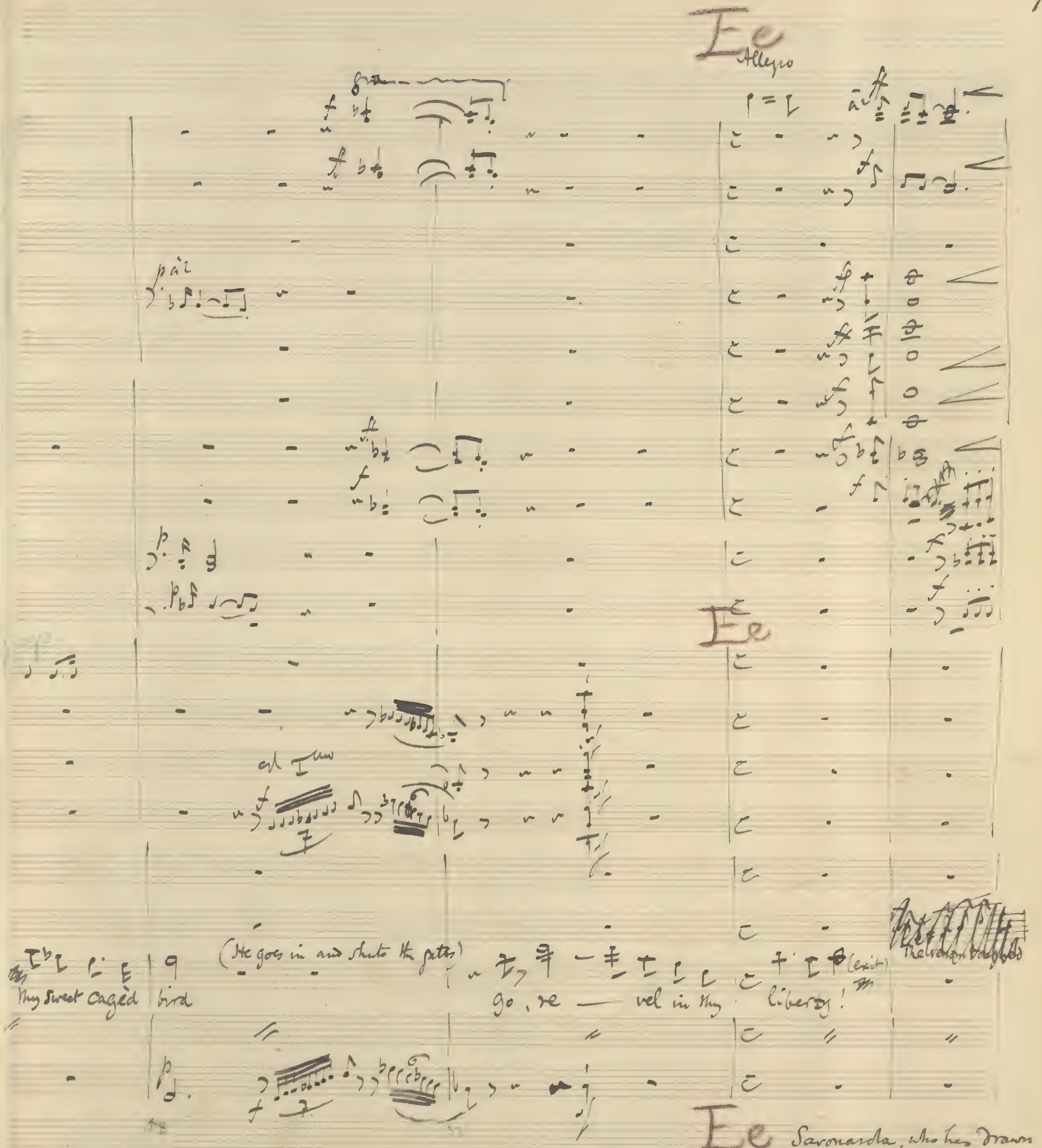
Saronacola is about to follow her Rucello bars his path

Thine oath 'tis so thy world ends here, she bade thee go, she,

Col Bassi

51

3/2 (♩ = ♩)



Ee Savonarola, who has drawn back a step, stung by his taunt puts his hand on the hilt of his rapier as if he would pursue him.

Scene V.

Savonarola alone. afterwards Chorus of Monks (behind the Rock)

Tuba

Lavla

The renom tongued coward!

(He stays himself)

Tempo del Introduzione (Larghetto)

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

pp pizz rall

pp pizz rall

pp pizz rall

p rall

Nay, this is no victory, yet what is mine?

Col Basso

pp pizz rall

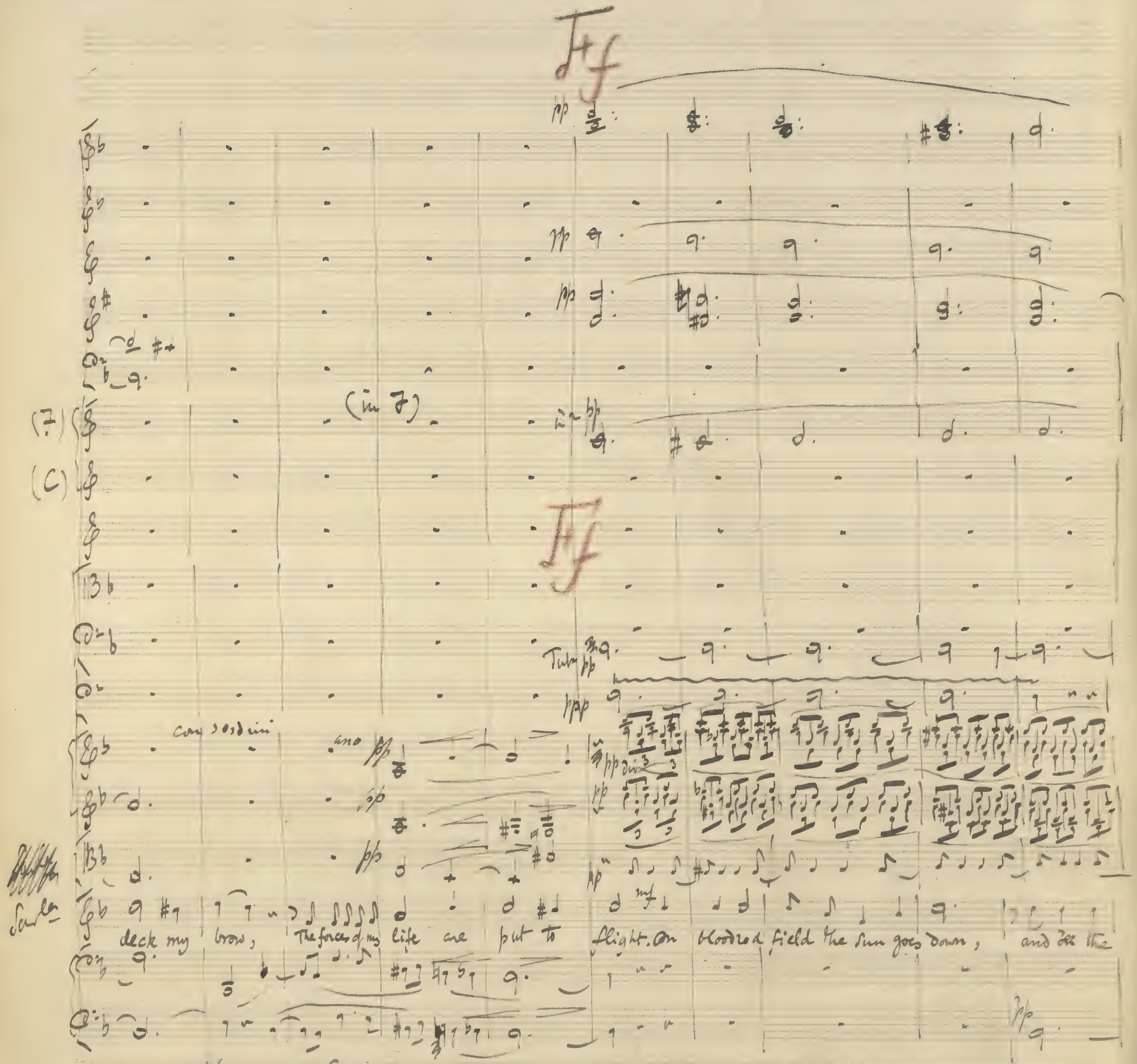
con sordini

arco p

arco p

arco p

No laurel wreath shall



56

(The moon has waned, and the faint blush of the coming dawn begins.)

57

Ff

Allegro Moderato

pizz senza sordini

arco sul ponticello

pizz senza sordini

arco sul ponticello

pizz

arco sul ponticello

wrack of endless strife chill comes the night, and why- when all things quicken with life and mor, should I be

58 59

(The Scene brightens a little)

sul ponticello

sul ponticello

sul ponticello

Sarah

stricken and creep a- way as the golden day is awake with love ? What of the night with its dream of wrong, past all for-

3/4

ordinario

ordinario

ordinario

giving, am I not living my right hand strong? with love hard by in the burst of the Maytime the dawn of the

62

daytime, what turn and fly No! turret nor tower, nor passion, nor power shall hold my flower my oath 'twas a

(he draws his rapier) (He is about to force the gates

lie!

What power is this?

What

When the refrain of the Dominican falls on his ear: he comes down slowly)
(behind the scenes)

Angelus ad virginem sub-intrans in con-clave, virginis for-midinem ... mulcens in quo

3 Cornets behind the scenes

Facent

Fl.

Ob.

Cl.

Fag

Corni

Trombe

Pos & Tuba

Timp in C.G

Arpa

Viol I

Viol II

Violin

Savonarola

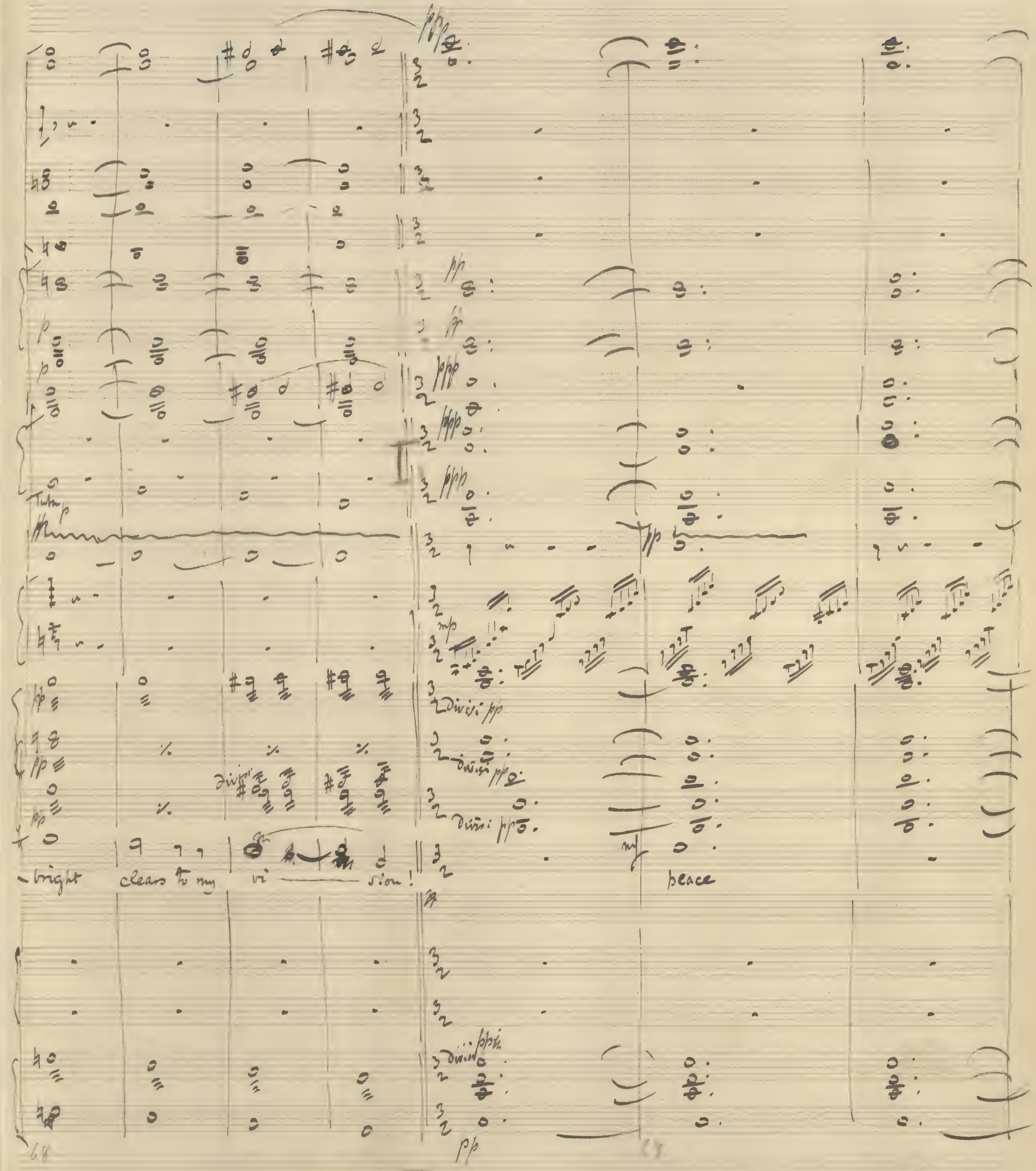
wondrous light is breaking o'er my soul? far off, the last great goal in flood of heaven sent sun-rise

Chorus behind the scenes

Celli

Bassi

Adagio Molto e Maestoso



Arpa

Viol I

Viol II

Sarla

peace ——— the ever-lasting peace of God a-waits me!

70

71

Kk

Più Mosso

mp

mp

pp

p

p

Kk

pp

pp

pp

div:

pp

div:

pp

f

Yea! A — men! I'll tread the holy path thy feet have trod! Dost

(He turns for the last time towards the palace)

pp

pp

pizz

Più Mosso

Kk

p legato

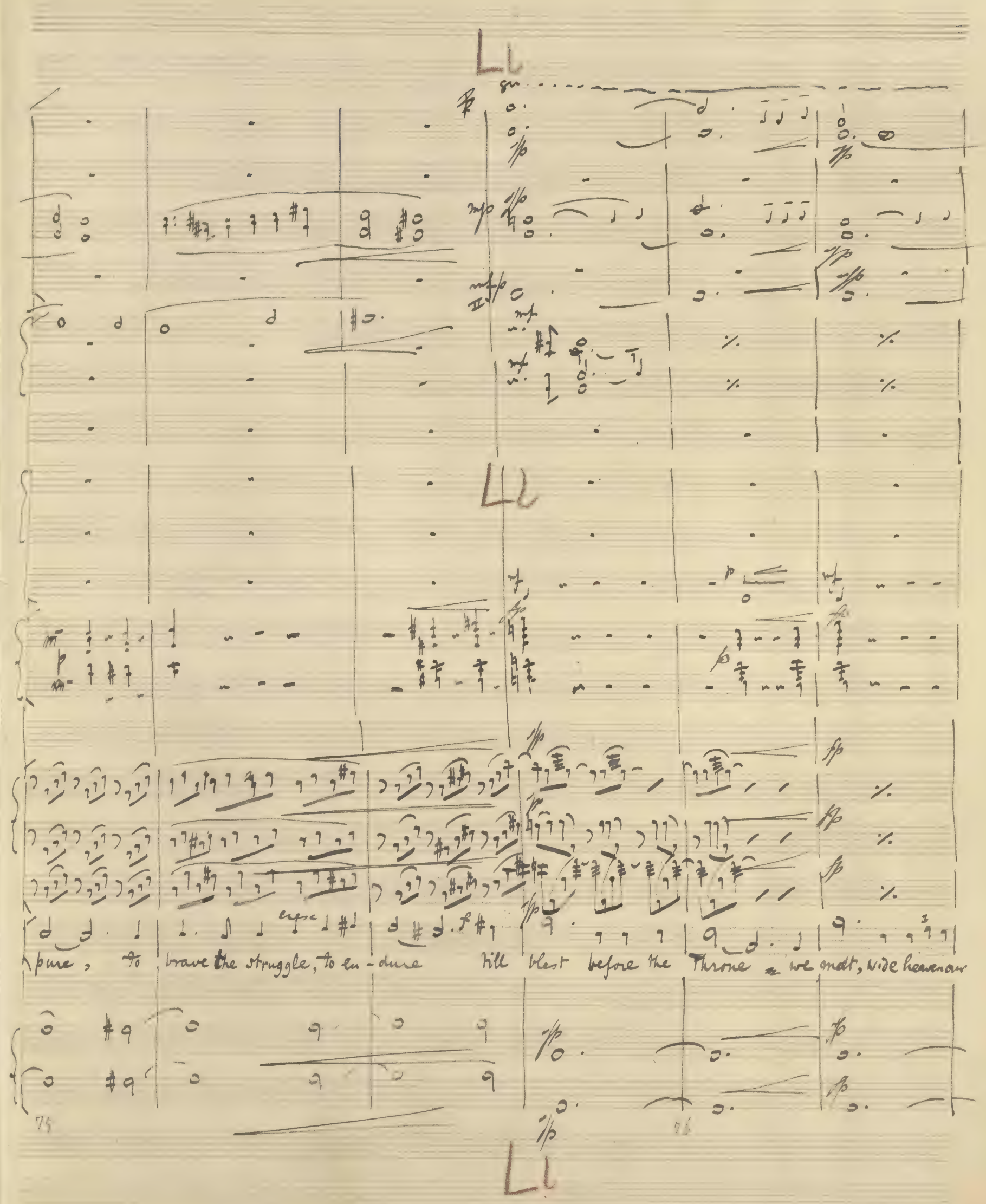
p

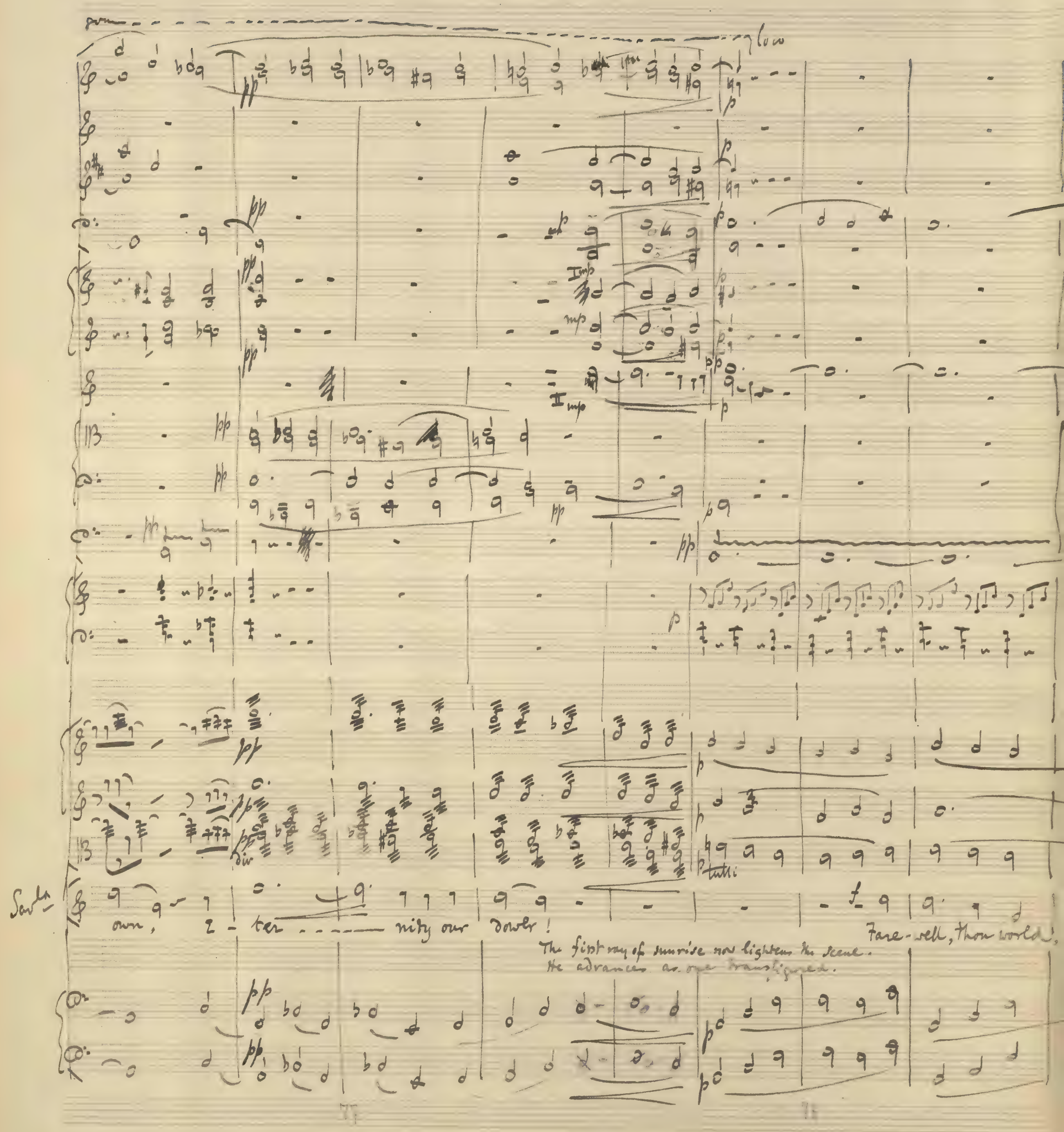
pp

p

Sapl.

hear me, oh thou fair Earth-flower? for thee I go, for thee — I go, Clar-ice, to hold and have my soul all


Ll
Ll
pure, to brave the struggle, to en-dure till blest before the Throne we meet, wide heaven our
Ll


low
Sarla
own, 2 - ter - - - - - nity our dower!
Fare-well, thou world!
The first ray of sunrise now lightens the scene.
He advances as one transfigured.
tutti

Mm
(𝅗𝅥 = 𝅘𝅥)

cres — cen — do

p

cres — cen — do

cres — cen — do

cres — cen — do

mp cres — cen — do

mp

poco cresc — molto cresc

p

cres — cen

cres — cen — do

Mm

cres — cen — do

cres — cen — do

cres — cen — do

cres — cen — do

behold me free — ay free — ay free — my God

cres — cen — do

cres — cen — do

(4)

89 89

(𝅗𝅥 = 𝅘𝅥)

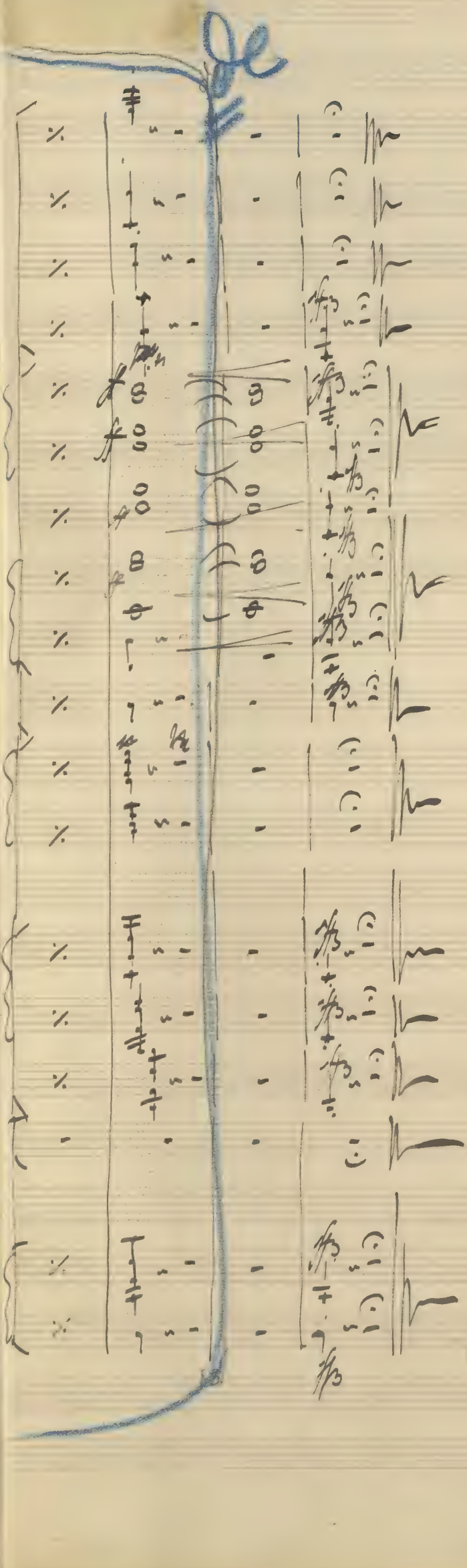
Mm

Sav^la

— my soul I give to thee

He shivers his sword across his knee & throws it away.

(The curtain falls slowly)



C. V. Stanford
Cambridge May 9/82

Ouverture

Allegro ma non troppo

Flauti

Oboi

Clarinetti in A

Fagotti

I & II

Corni in D

III & IV

Trombe in D

Alto
Tenor
Posaunes

Basso

Timpani in B♭ F

I

Violini

II

Viola

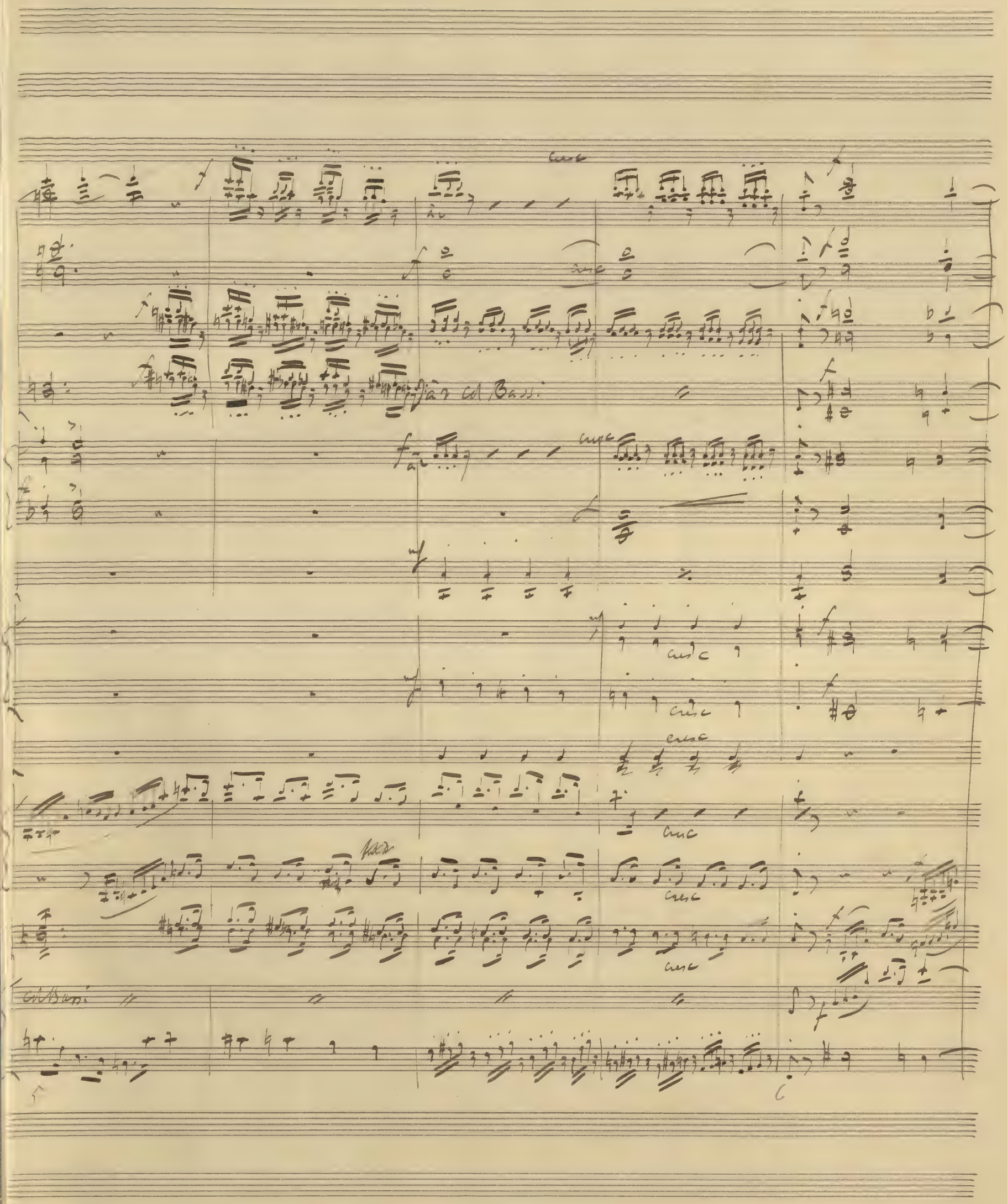
Celli

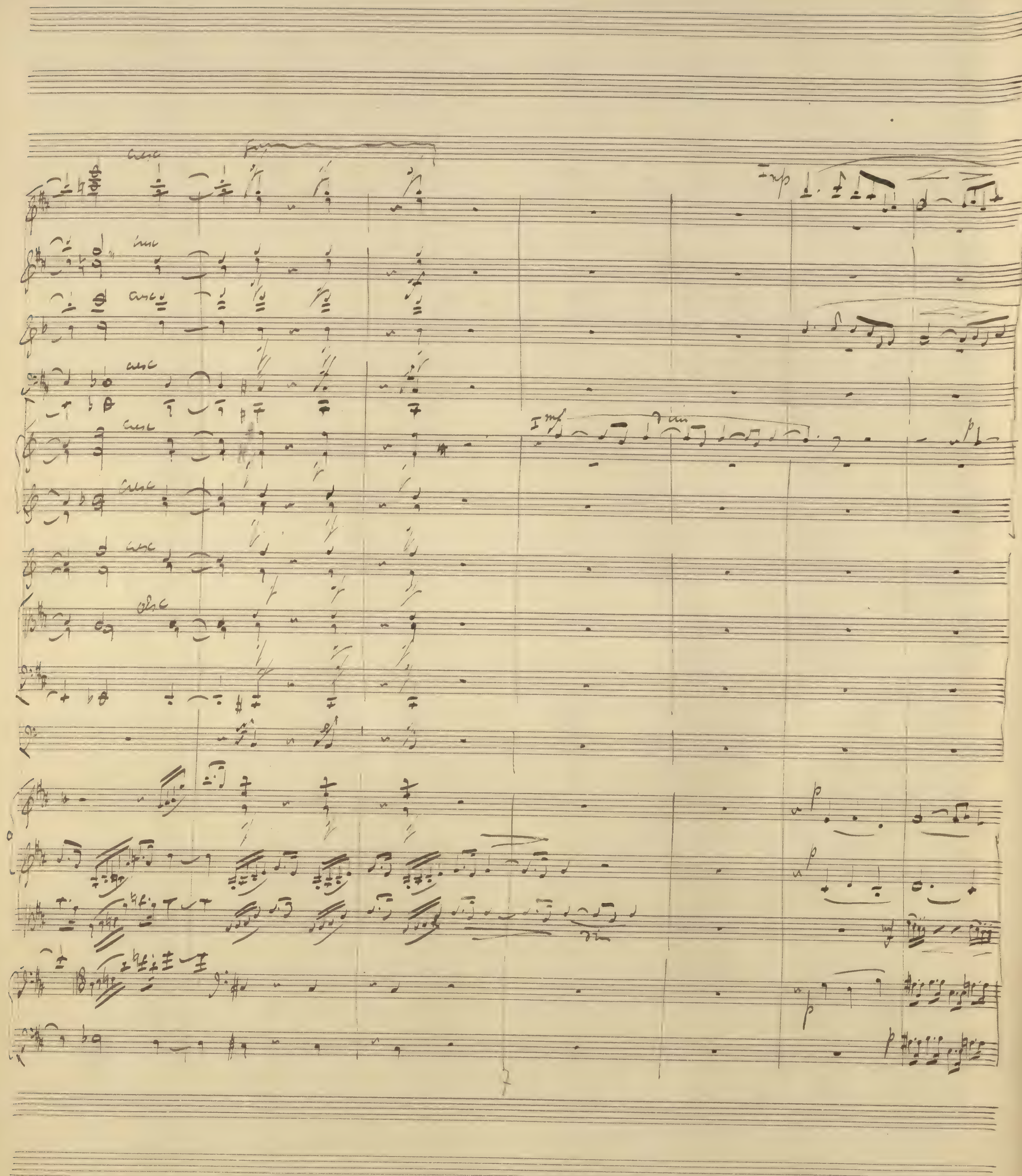
Bassi

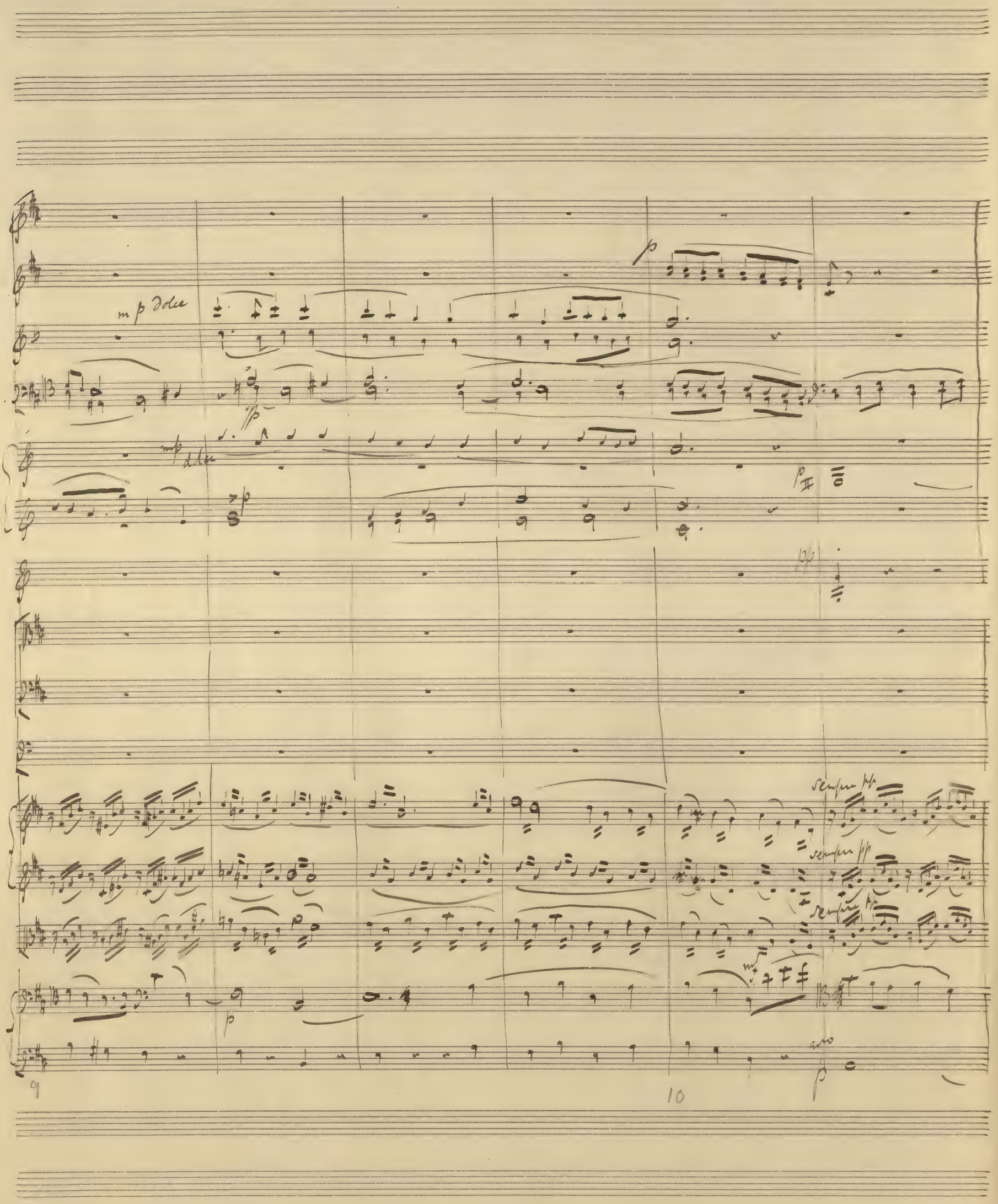
f

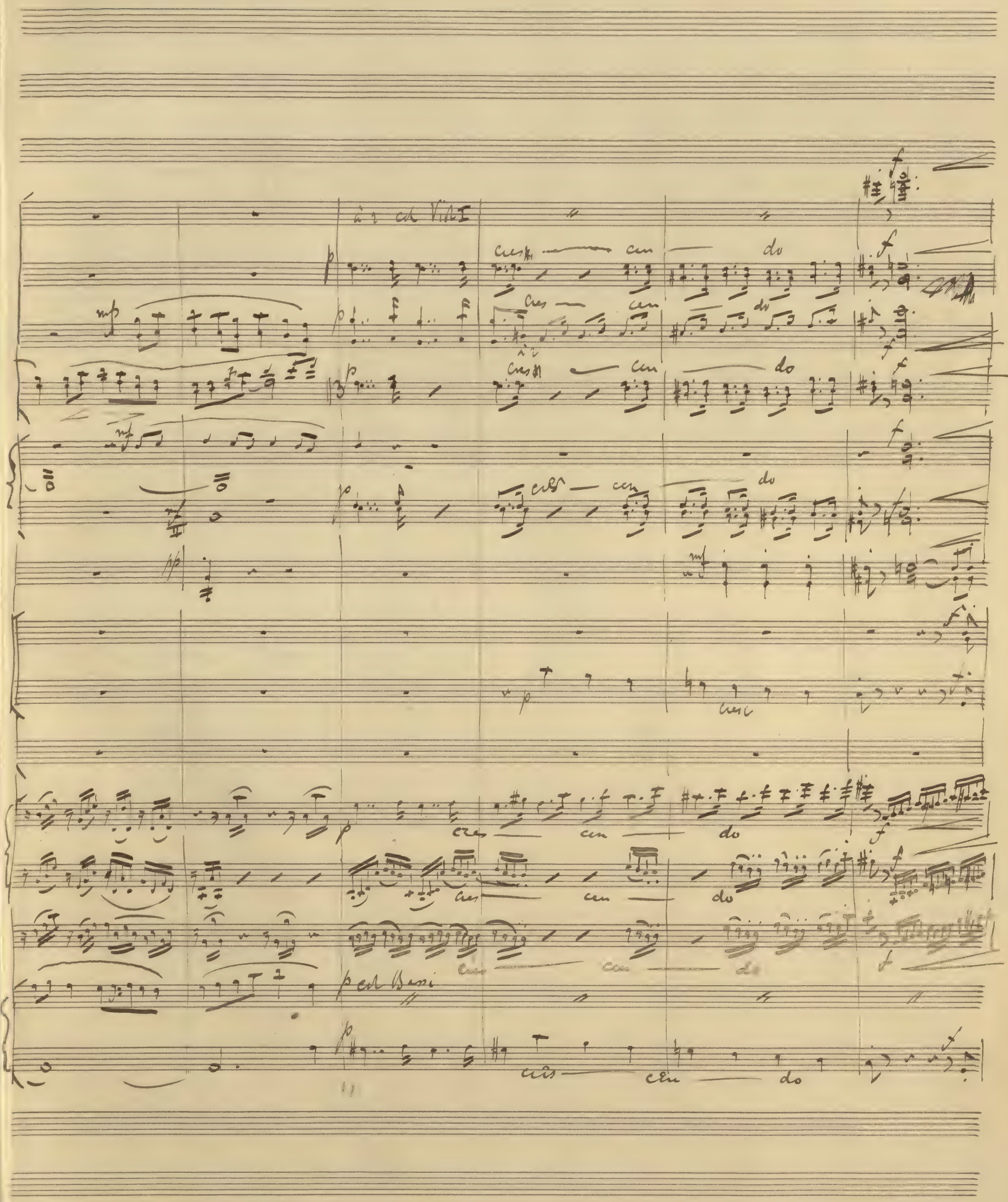
f

f


cresc
cresc
Fàr col Bass.
cresc
cresc
cresc
cresc
cresc
cresc
cresc
Col Basso
5
6

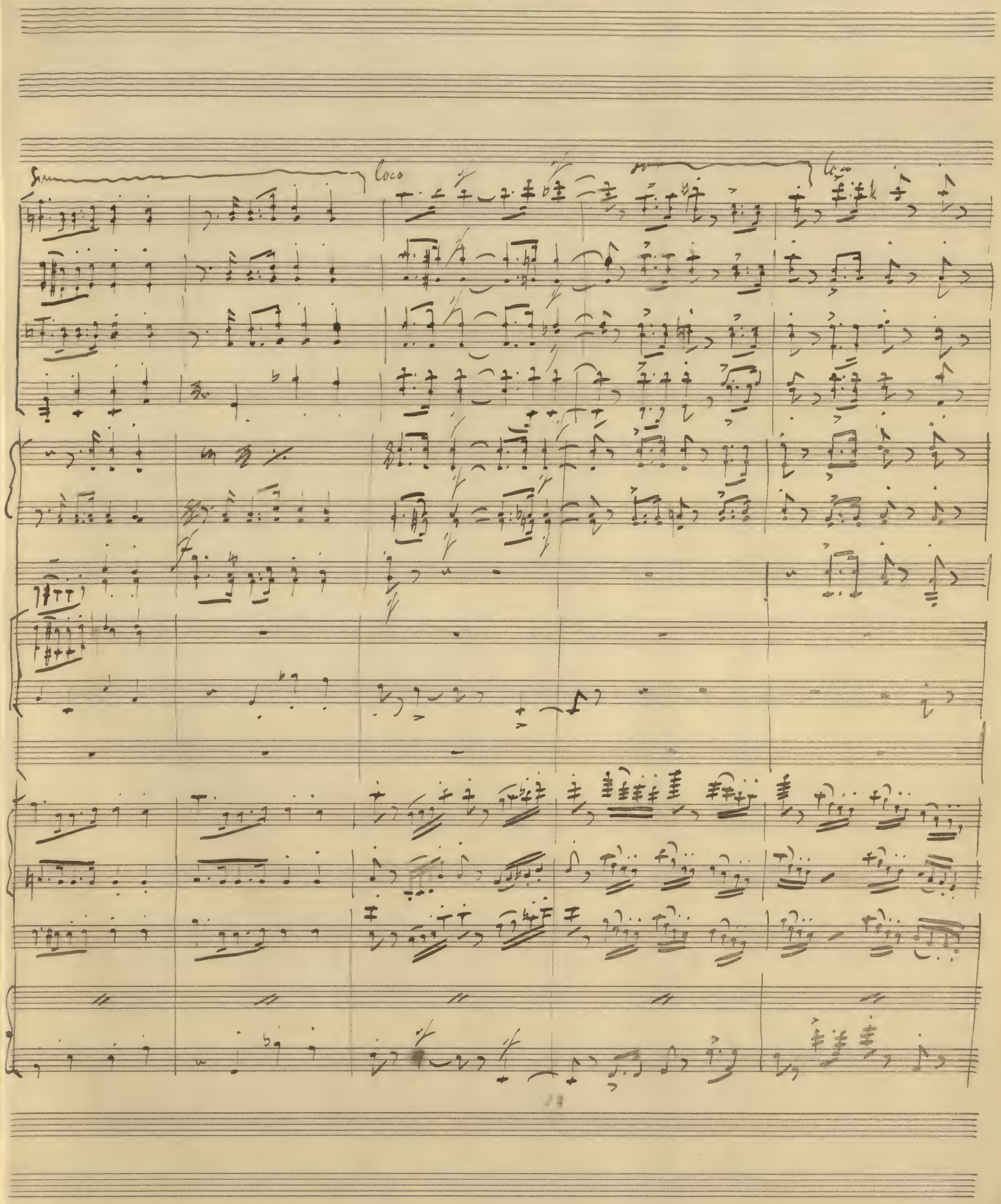

cresc
dim

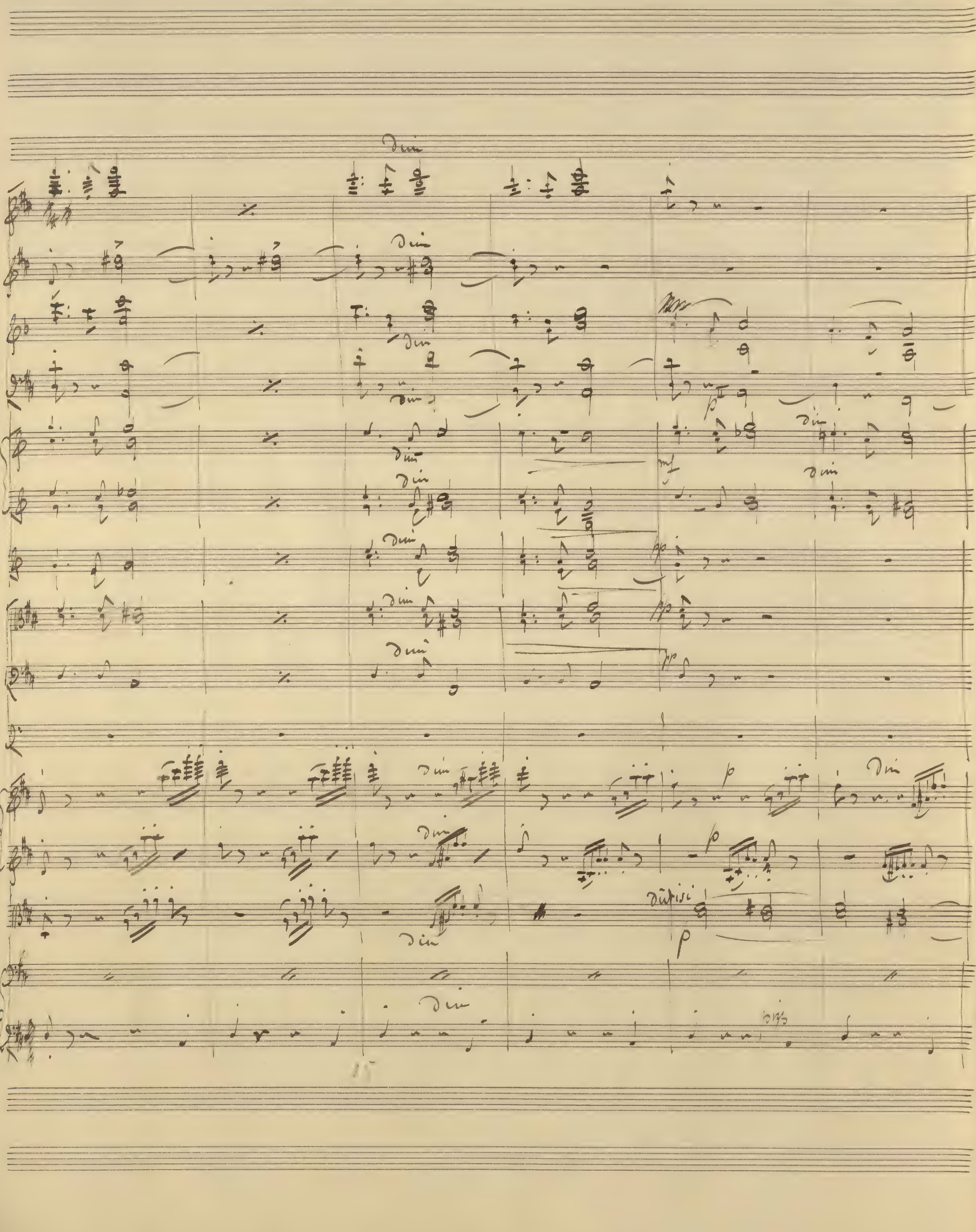

mp dolce
p
mp dolce
p
sempre pp
sempre pp
sempre pp
p
arco
p
9
10

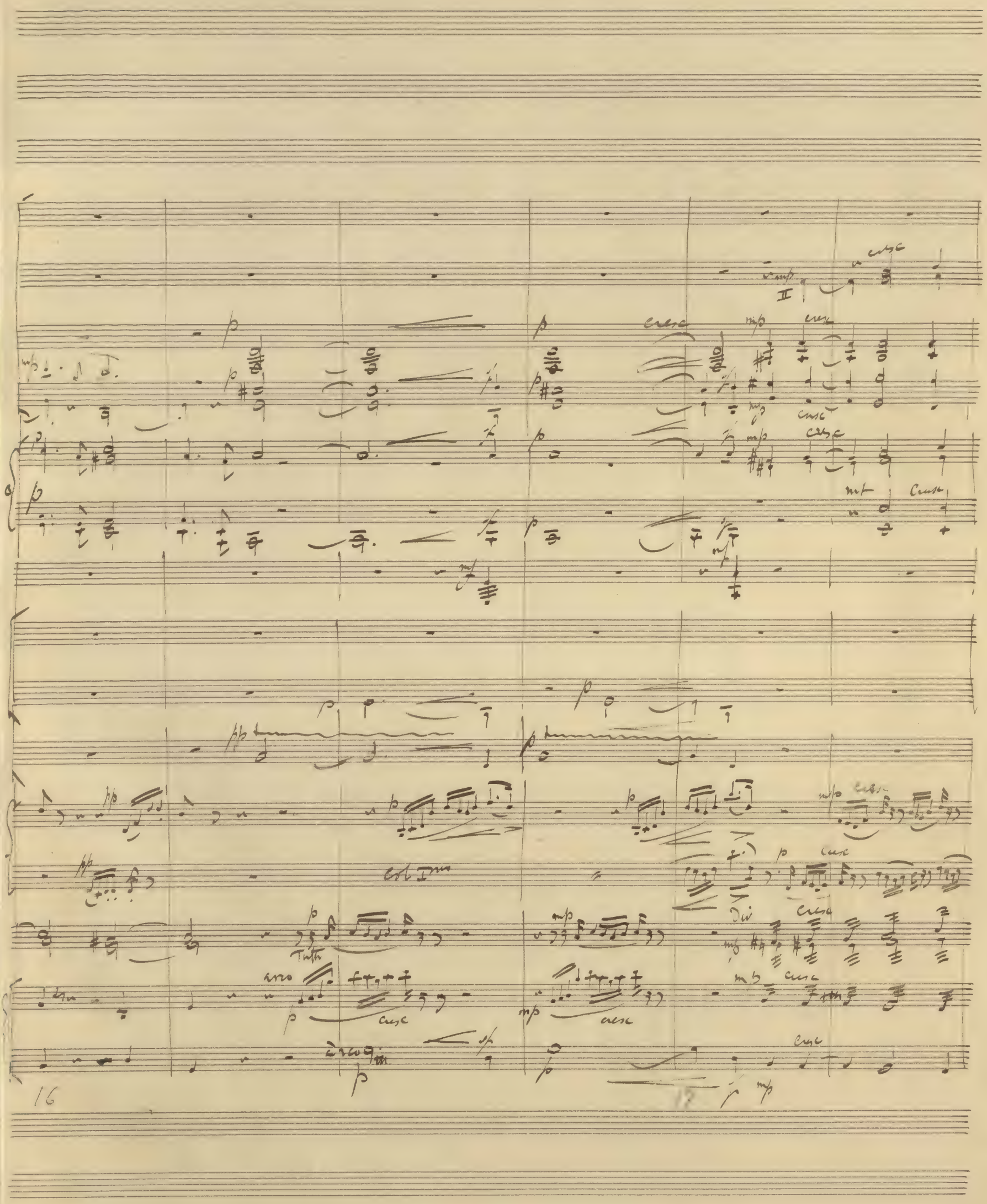

à 2 col Viol I
cres — cen — do
cres — cen — do
cres — cen — do
cres — cen — do
cres
cres — cen — do
cres — cen — do
cres — cen — do
p col Bassi
cres — cen — do

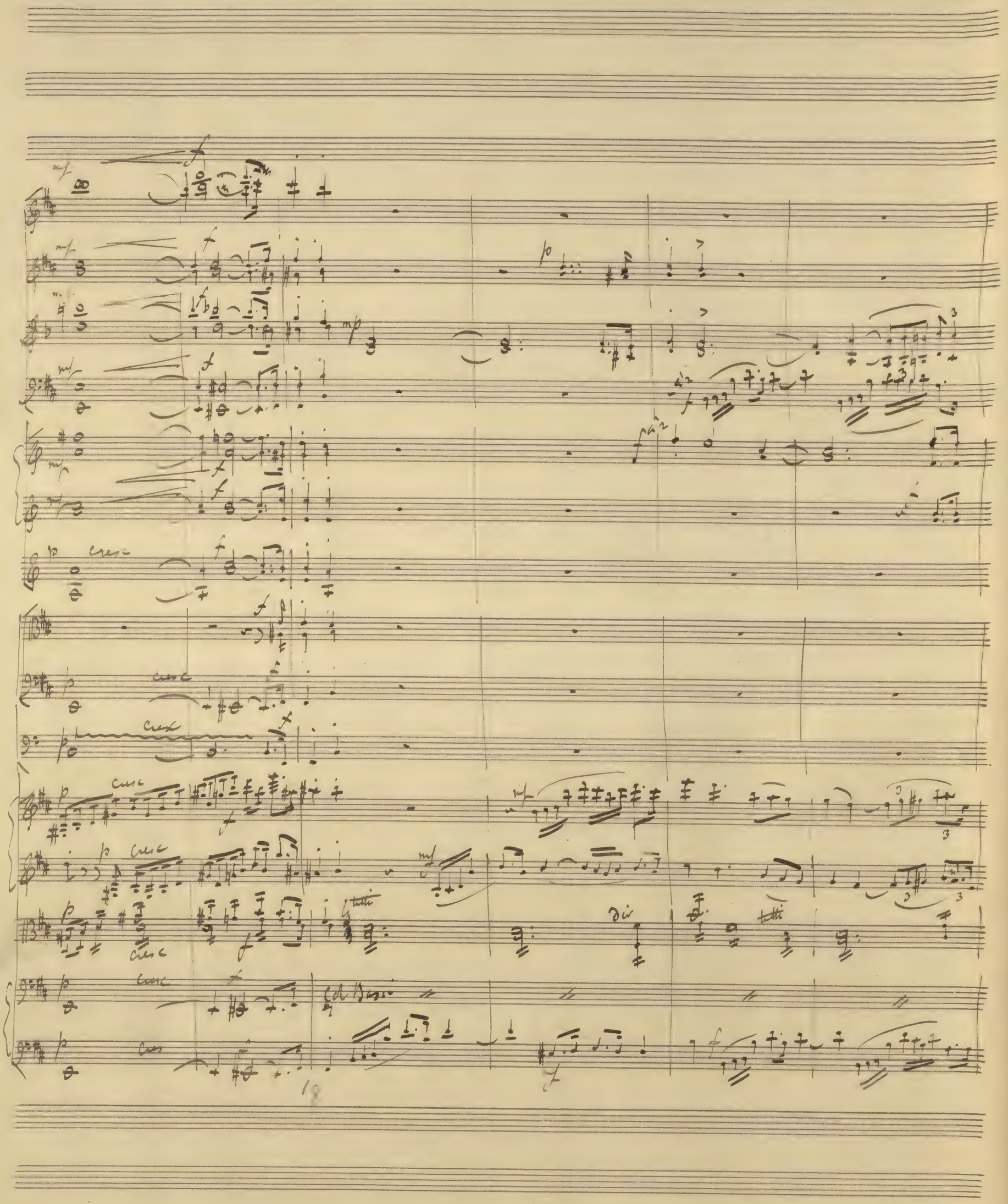
12

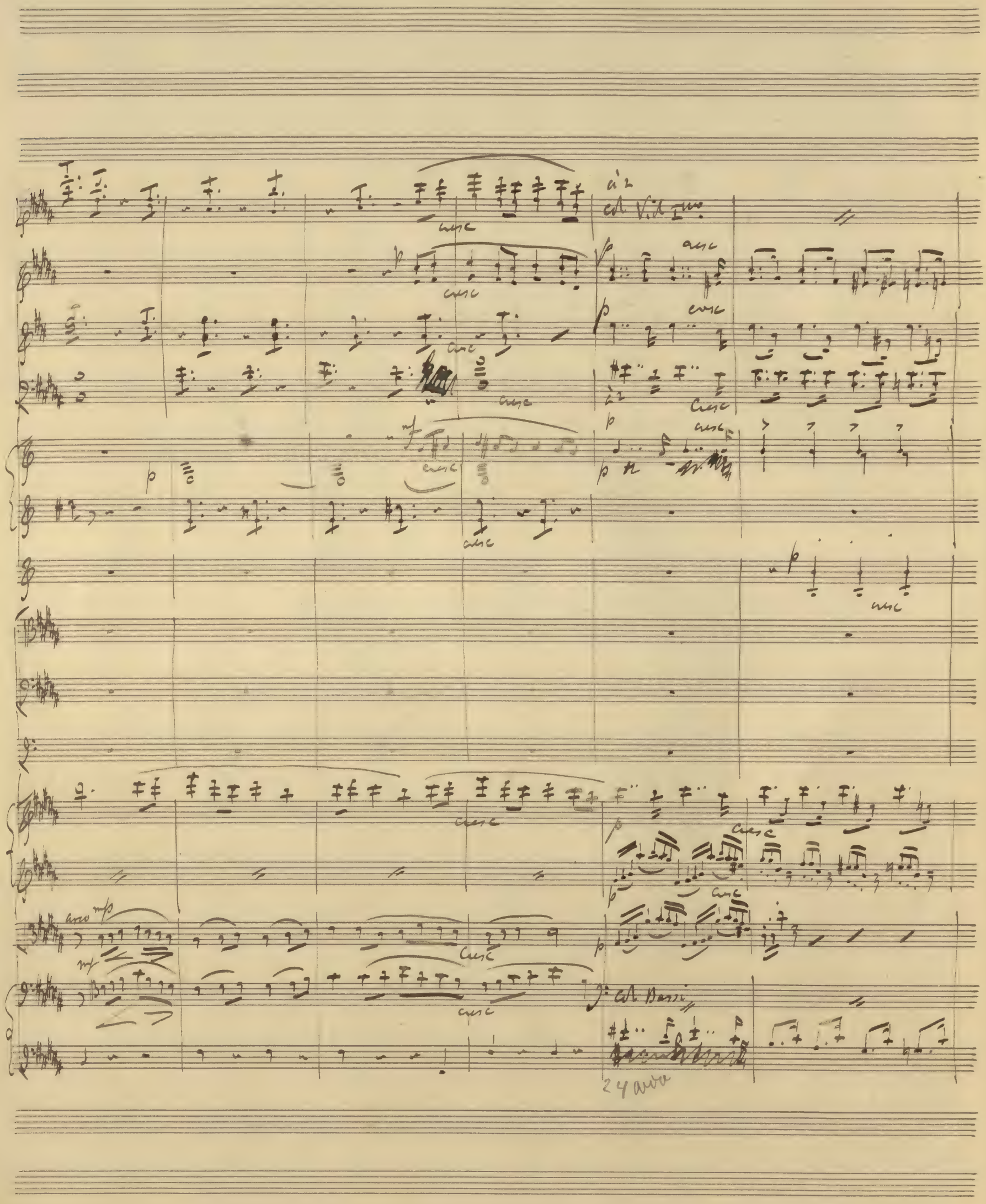
13

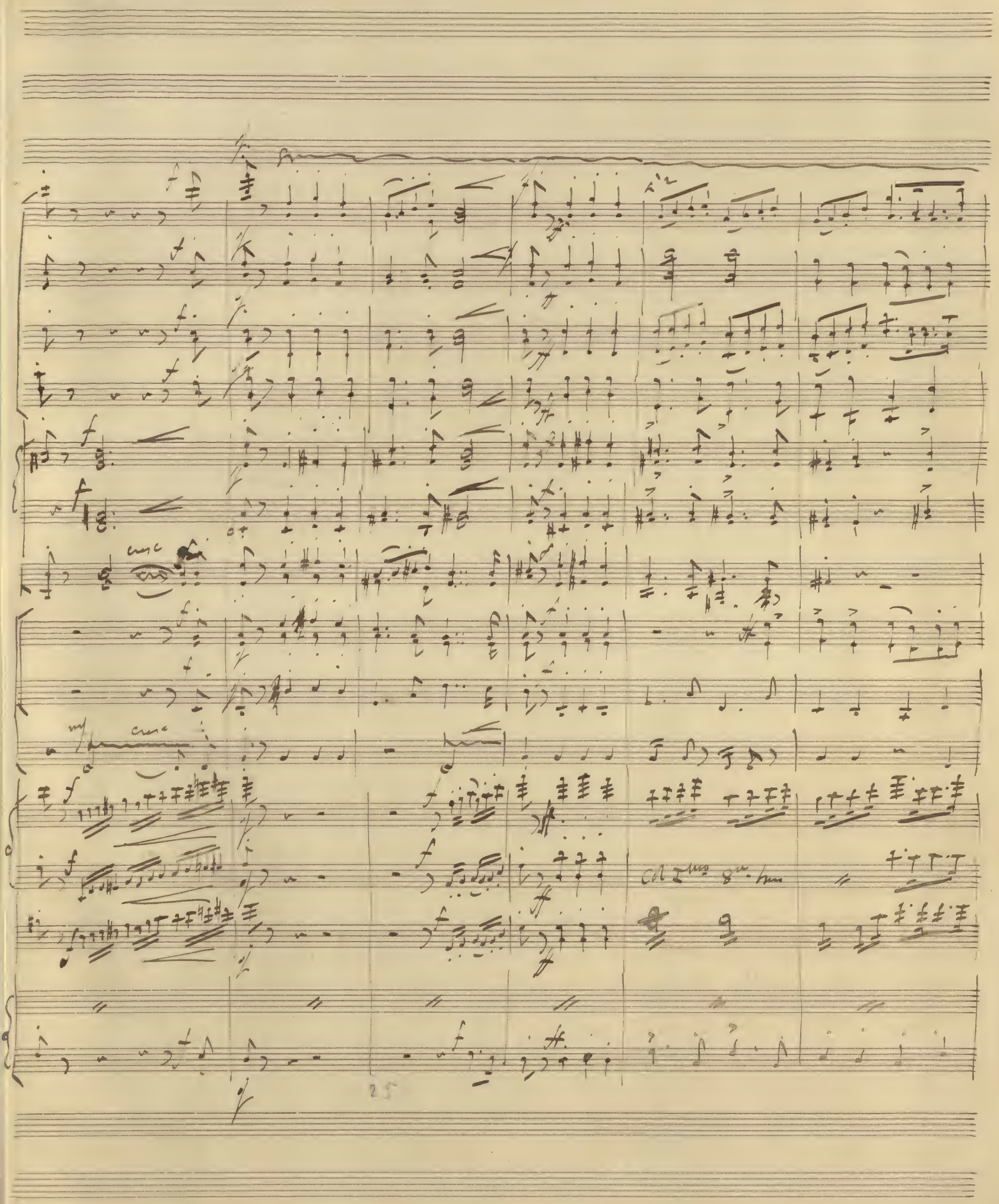

loco
loco

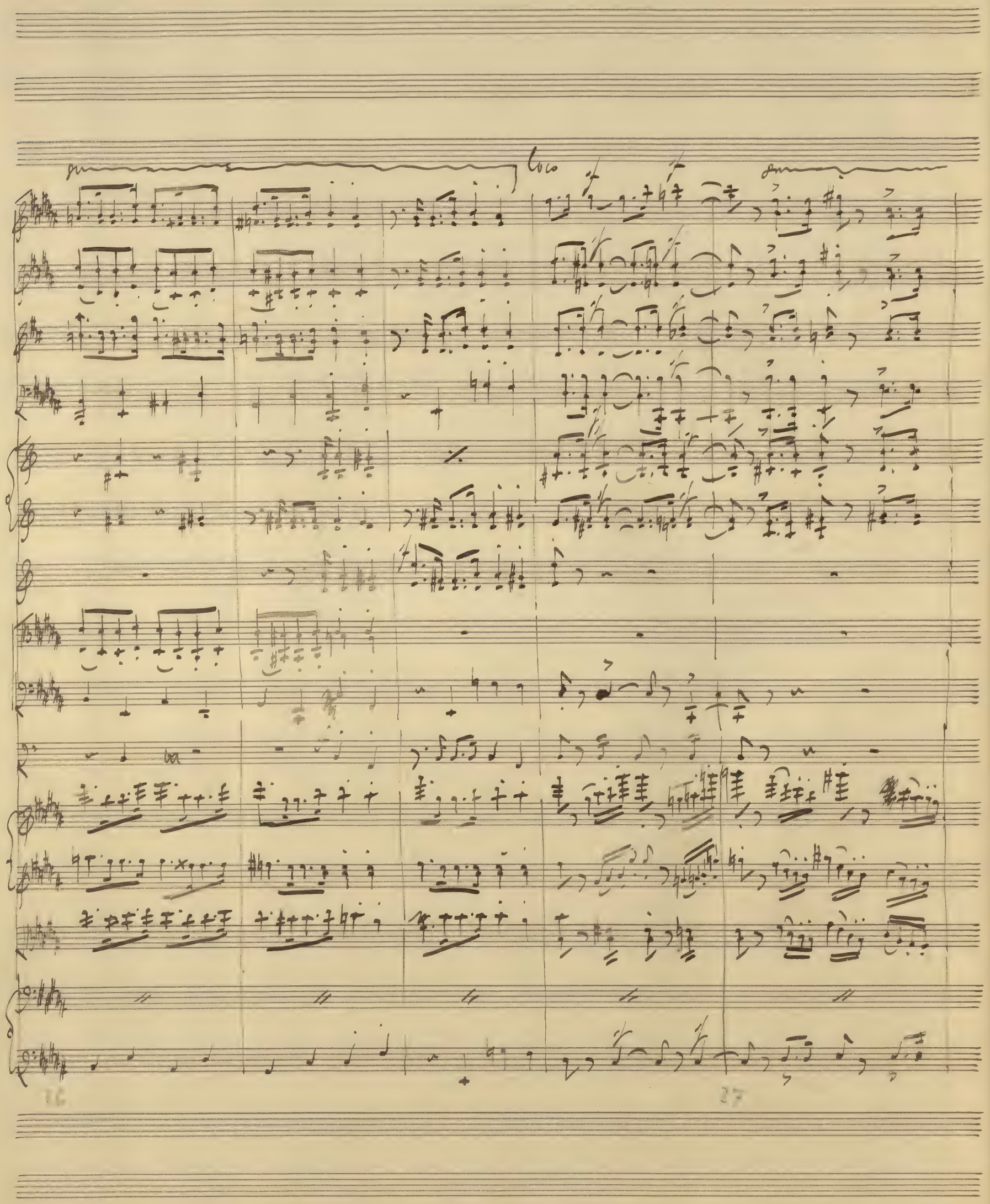

dim
divisi
p
mf
pp

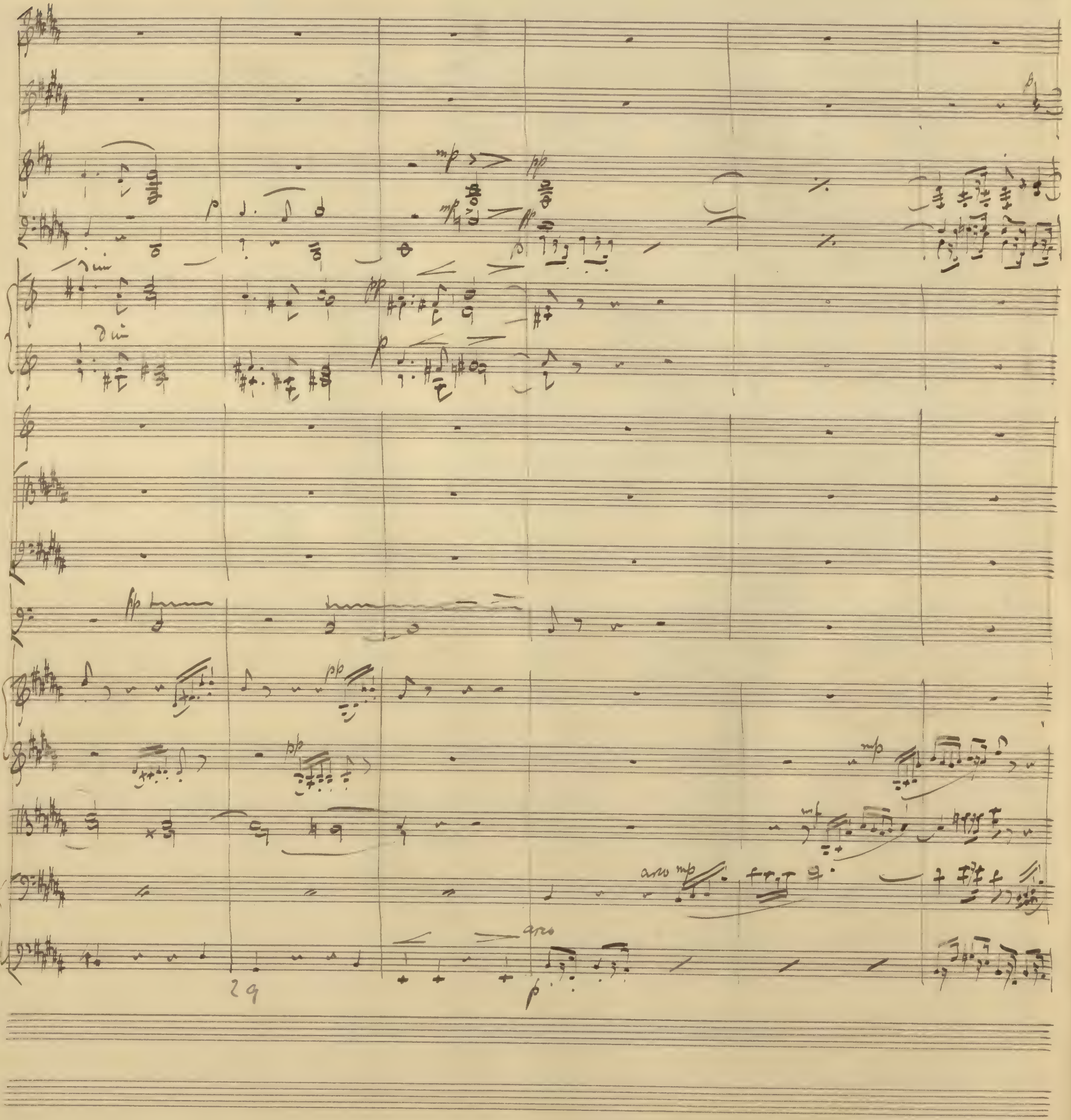

cresc
mp
II
p
cresc
mp
cresc
mf
Col I^mo
Tutti
arco
Div
16
17

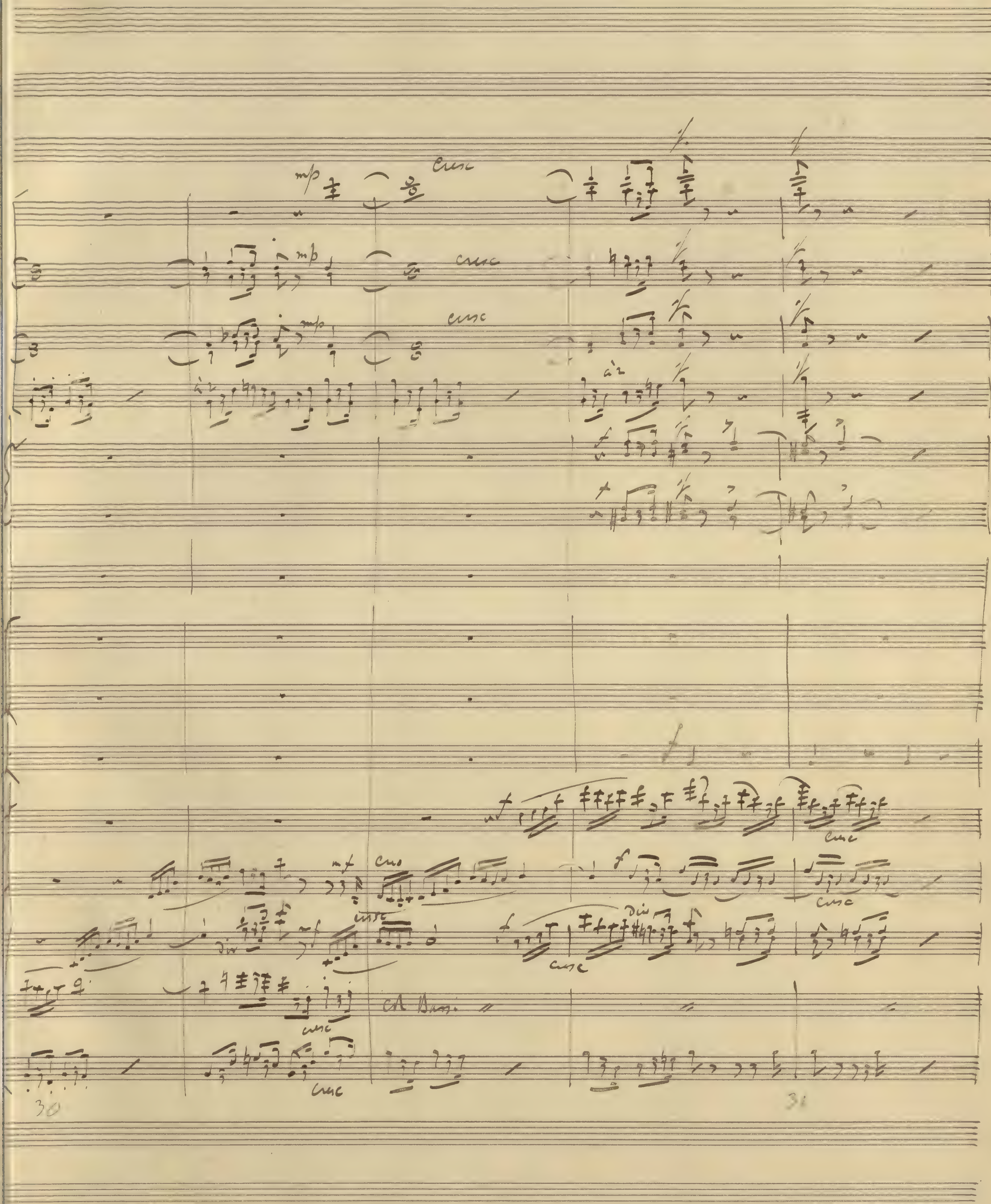

cresc
tutti
div
Col Basso

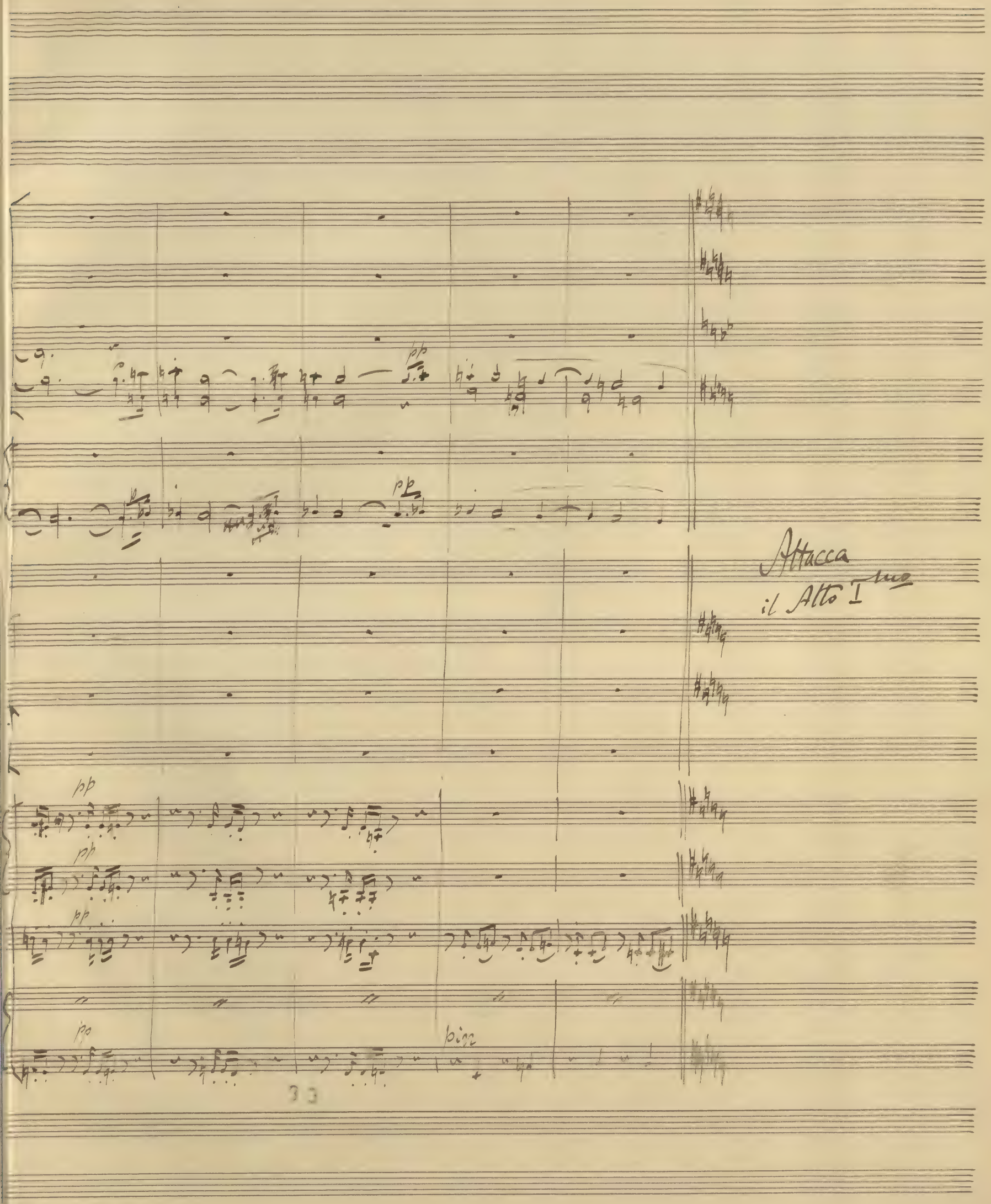

cresc
col Vl. Imo
arco
col Bassi
24 arco


cresc
cresc
Col 1mo 8va bas


loco


arco
arco


mp
cresc
mf
div
col Bassi
30
31


pp
pp
pp
pp
pp
pp
pizz
Attacca
il Atto I^mo

Allegretto Moderato

Flauti

Oboi

Clarinetti in A

Fagotti

I+II in E Corni

III+IV in D

Trombe in C

Timpani in E.B.

I Violini

II

Viola

Tenor Chorus

Basso

Celli

Bassi

Chor.

col Basso

(The curtain rises)

The Scene represents the Piazza della Signoria in the city of Florence as it appeared AD 1498. To the left in the foreground the Entrance (practicable) to a noble mansion. The day is just beginning to break as the curtain rises. The stage is deserted. Gradually entering at first in twos and threes, and subsequently in larger groups, the Compagnacci, who draw near with the cautious advance of Conspirators assemble in the vicinity of the mansion to the left of the Scene.

Scene I.

Chorus of Compagnacci.

A

pp

poco cresc

poco cresc

p

A

pp

poco cresc

dim

pp

poco cresc

dim

pp

poco cresc

dim

(some point to Rucello's abode)

p

And this his house?

(advancing cautiously) p

This is the spot

Tis here. The street. Ap-proach. (They beckon to others) Tis

col Bassi

poco cresc

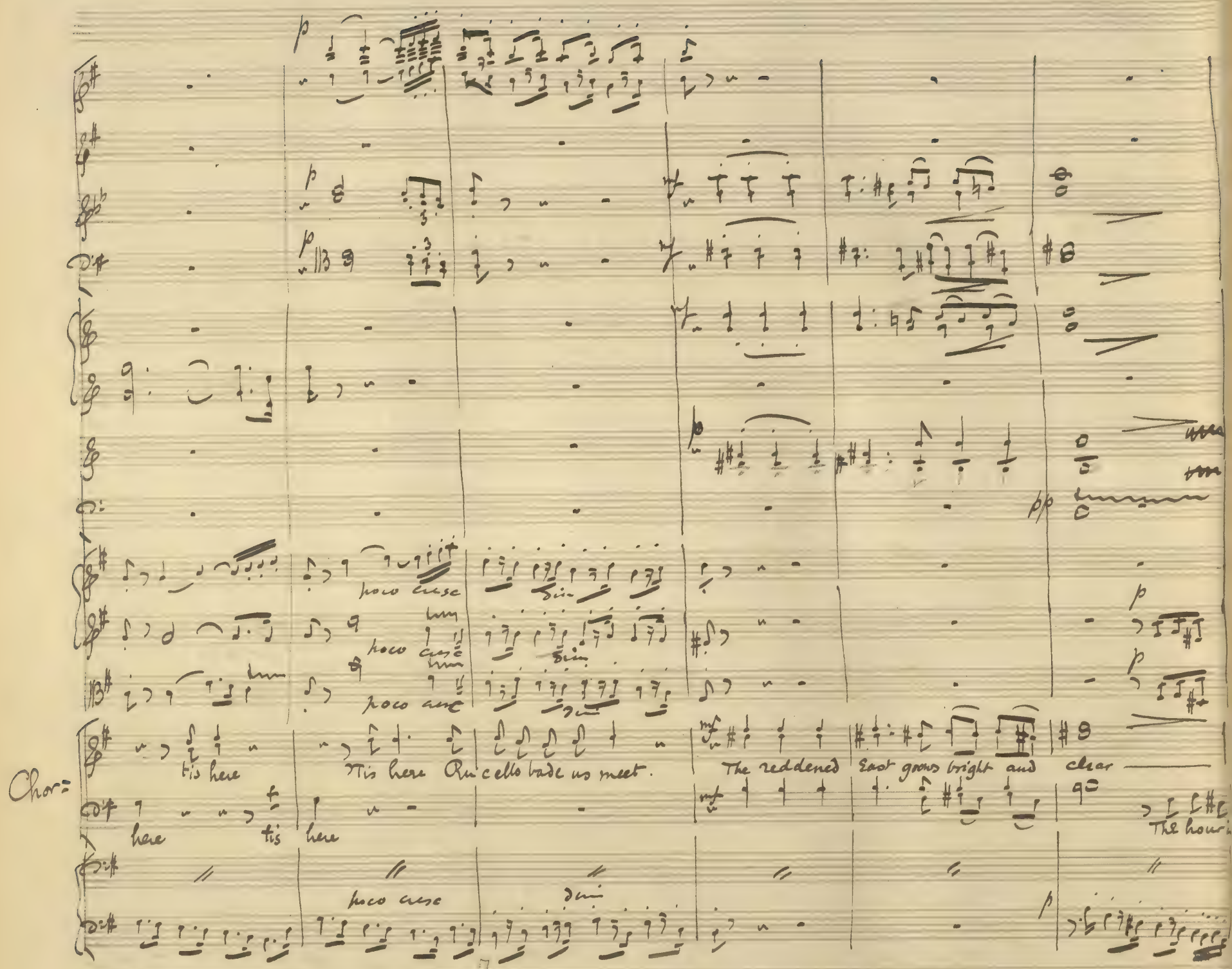
dim

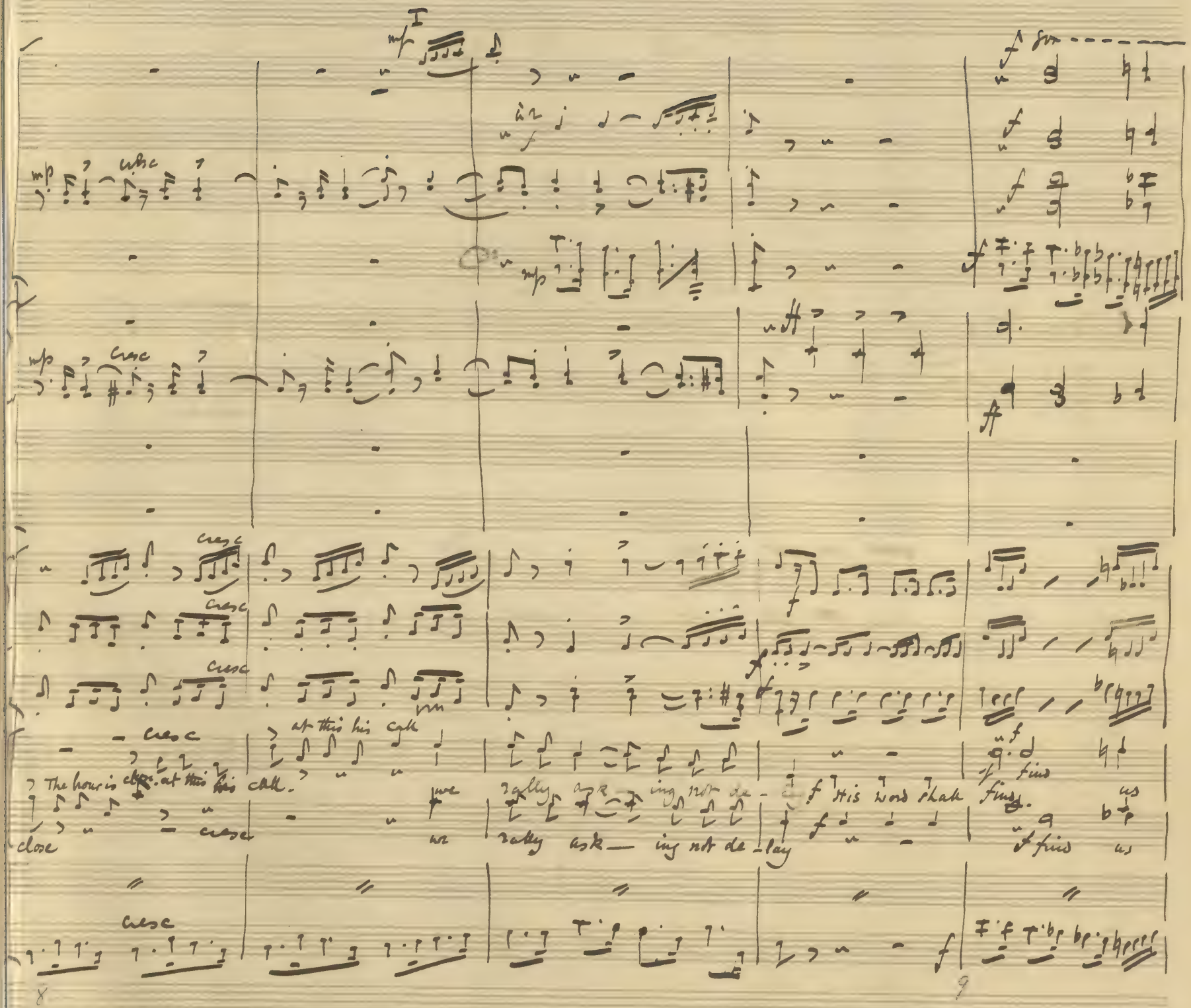
pp

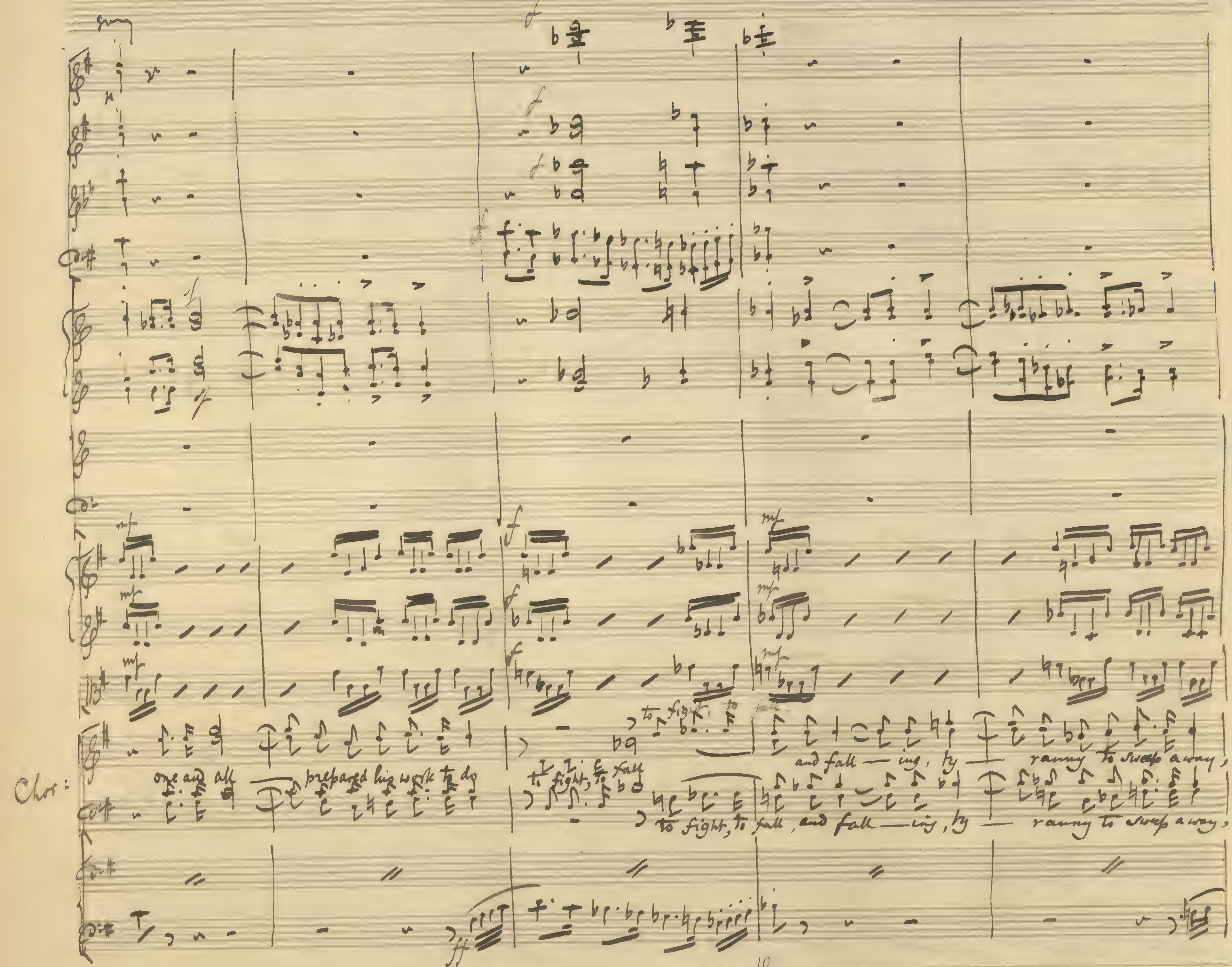
poco cresc

dim

A


poco cresc
dim
poco cresc
dim
poco cresc
dim
Chor:
tis here
Tis here Ru cello bade us meet.
The reddened East grows bright and clear
here tis here
The hour
poco cresc
dim


cresc
cresc
cresc
cresc
cresc
cresc
cresc
at this his call
The hour is close at this his call.
close
we
rally ask— ing not de- lay
His word shall find us
find us
cresc


Chor:
one and all
prepared his work to do
to fight, to fall
and fall — ing, ty — ranny to sweep away,
to fight, to fall, and fall — ing, ty — ranny to sweep away,
10

too long with grinding

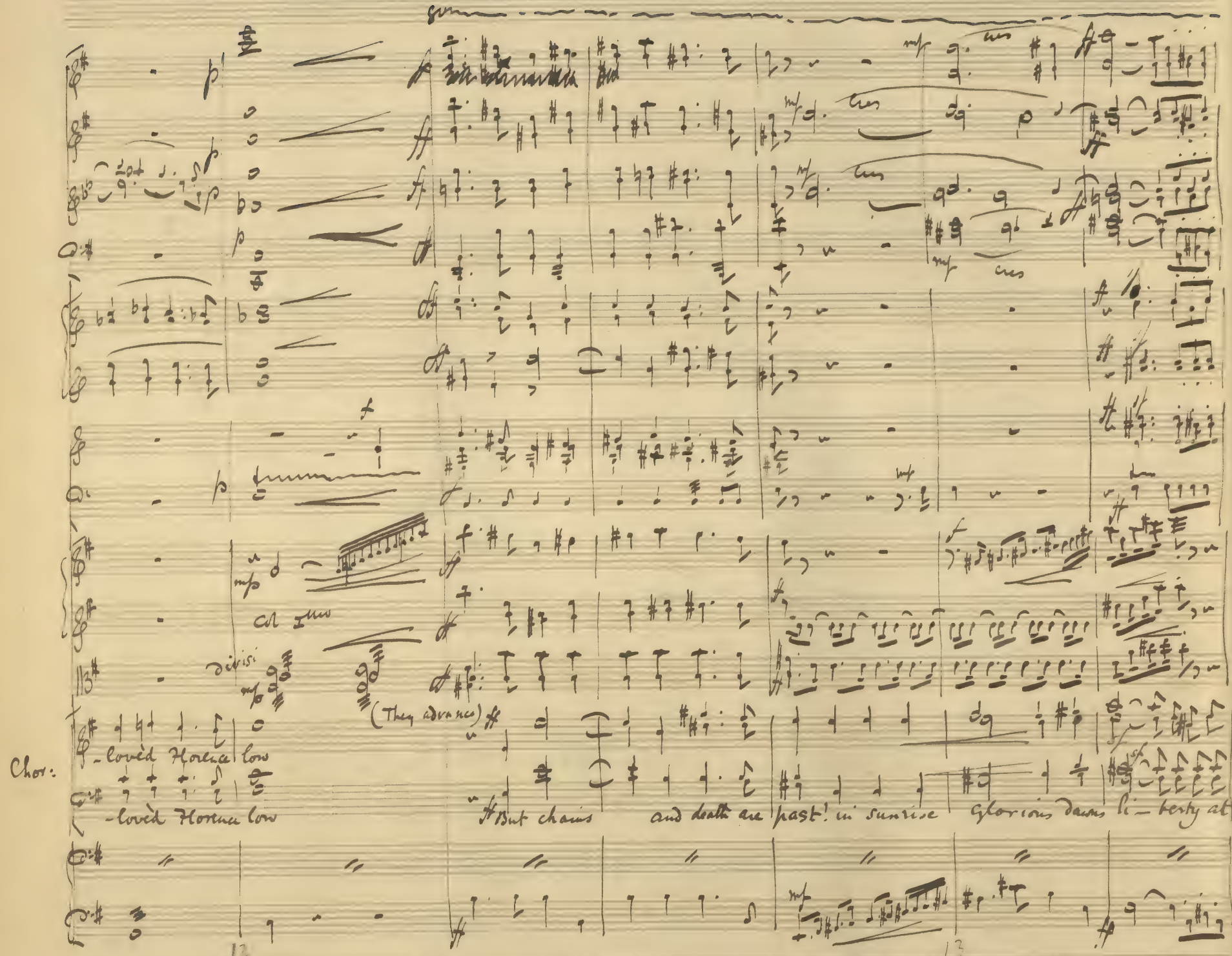
heel has priestly slave-ry,

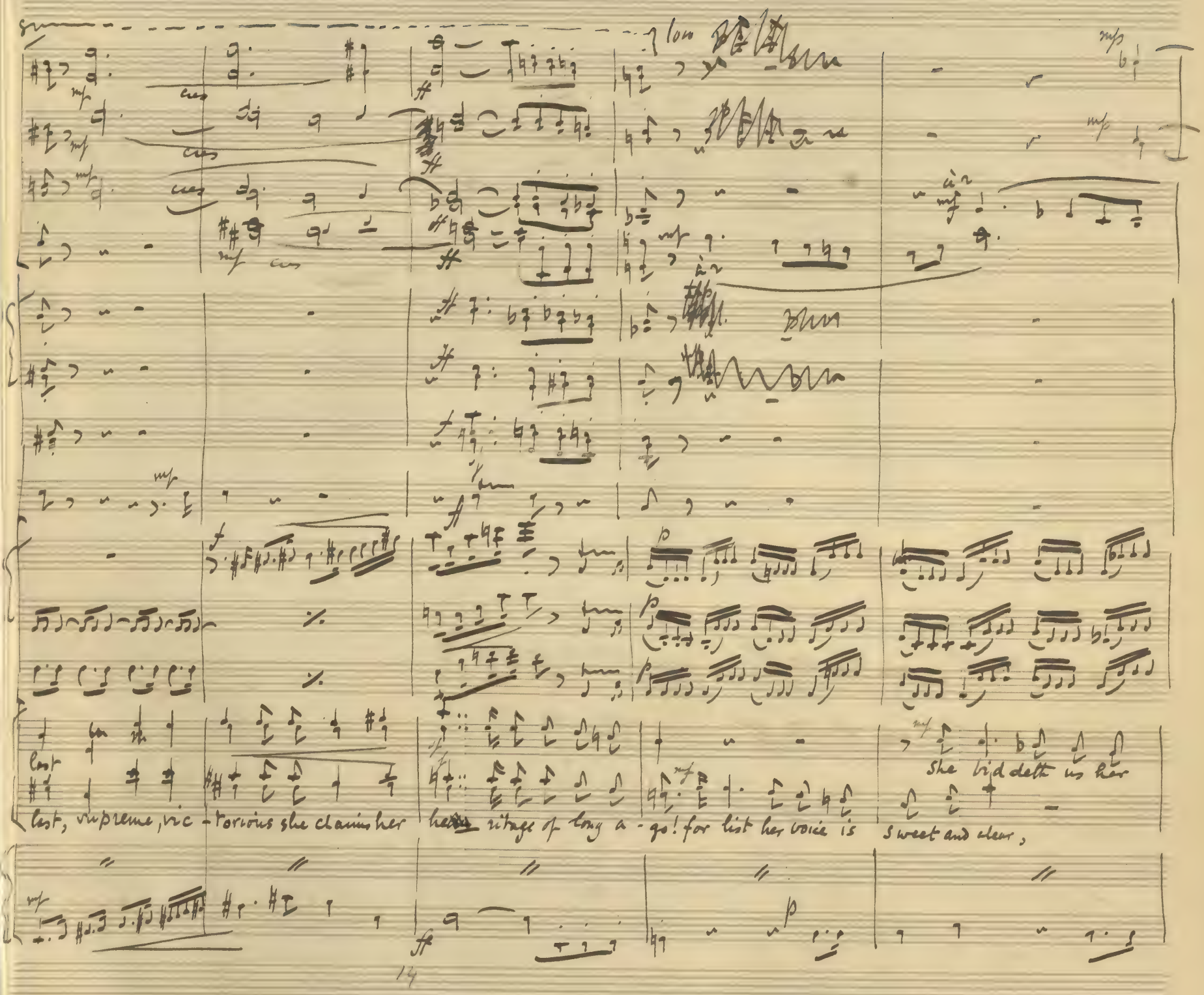
too long with fire and

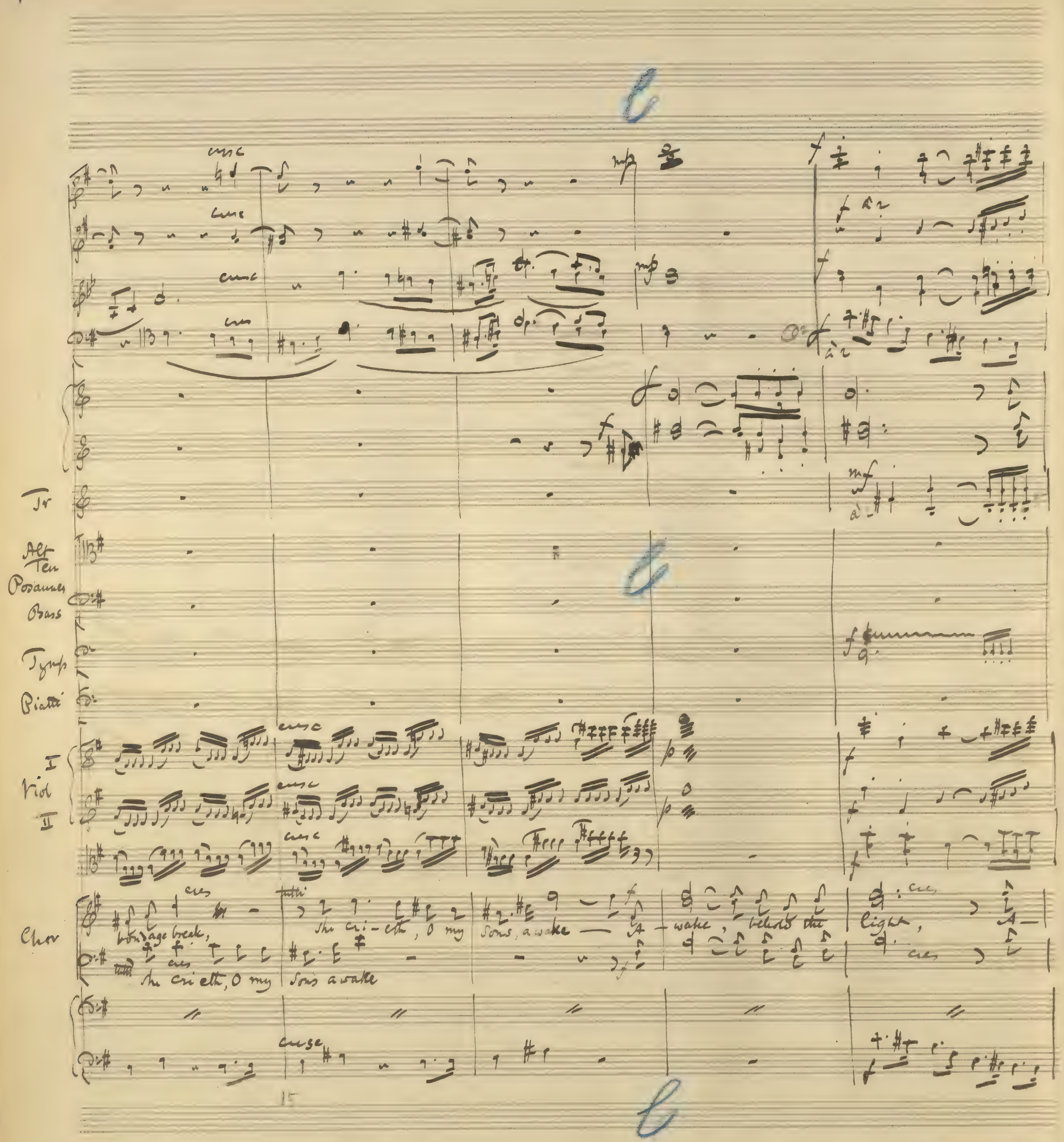
steel has cursed slavery laid

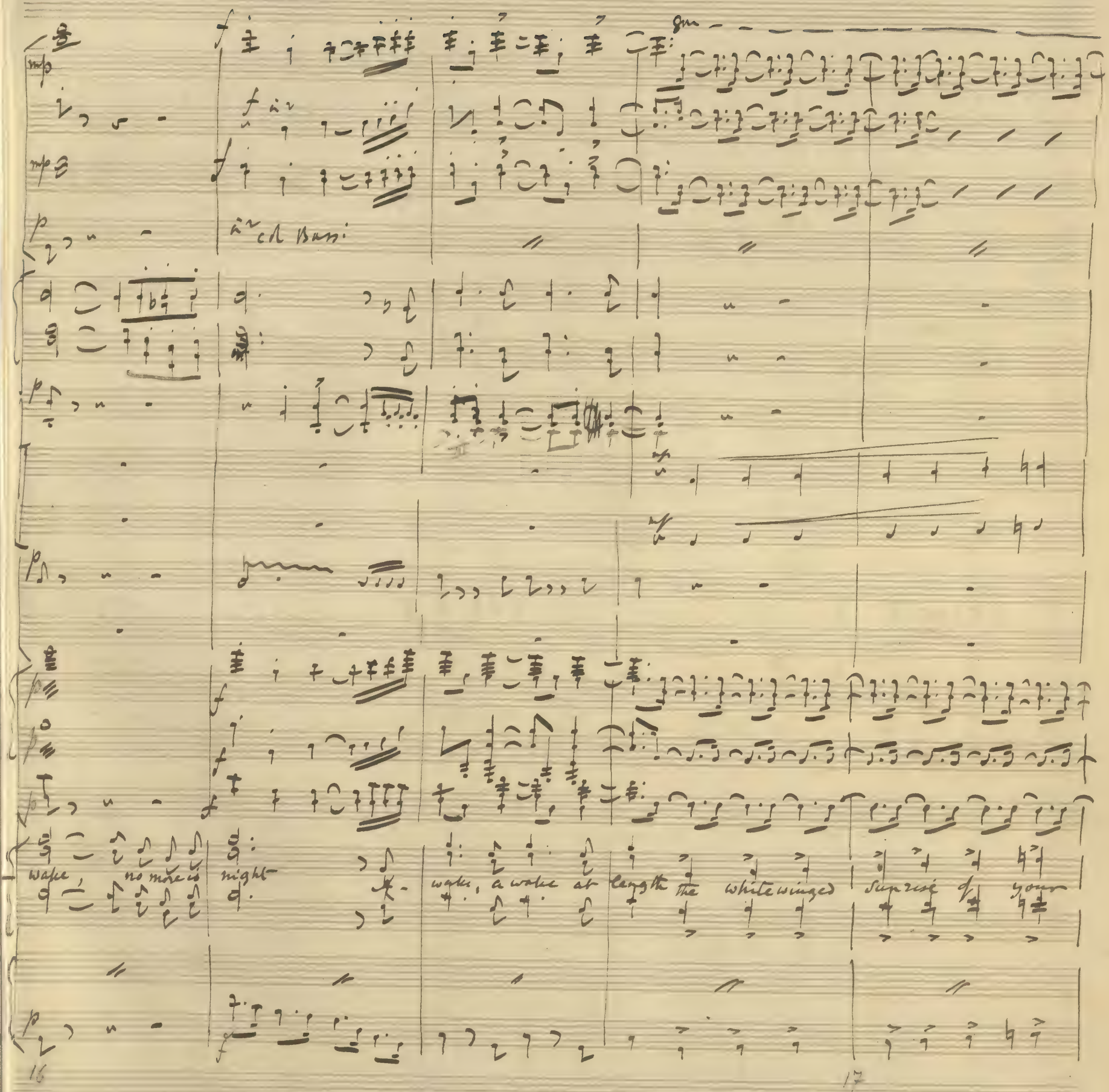
laid

Florence, our be-


Chor:
-loved Florence low
-loved Florence low
(They advance)
But chains and death are past! in sunrise Glorious dawns li-berty at
divisi
Col I^mo
12
13


low
last
last, supreme, vic - torious she claims her heritage of long a - go! for list her voice is
She bid deth us her
sweet and clear,


Tr
Alt
Ten
Posaunes
Bass
Tymp
Piatti
I
Viol
II
Chor
bondage break,
she cri-eth, O my Sons, awake — A-wake, behold the light, A-
she cri eth, O my Sons awake
cresc
15


col Bassi
wake, no more is night
wake, a wake at length the white winged sunrise of your

Maestoso

Piatti

Rucello

Maestoso

Chor

Strength

Maestoso

Scene 2

Rucello Chorus

un poco più tranquillo

p

pp

mp

change to C. G.

(Enter Rucello from the porch of the house)

Rucello

mf

'Tis well that you have kept your tryst. To day the ripened fruit of our long set re-

Dim

19

20

Tymp

Viol I

Viol II

Rucello

-solve will fall: 'tis our's, and needeth but the hand strong, resolute, and sure of grasp to seize it and to crown

Chor:

Allegro Vivace

cresc

cresc

f à 2

à 2 f

Allo vivace

cresc

cresc

cresc

ff sul g

ff sul g

feast!

The task be mine. The task be mine

The task be mine

The task be mine be mine

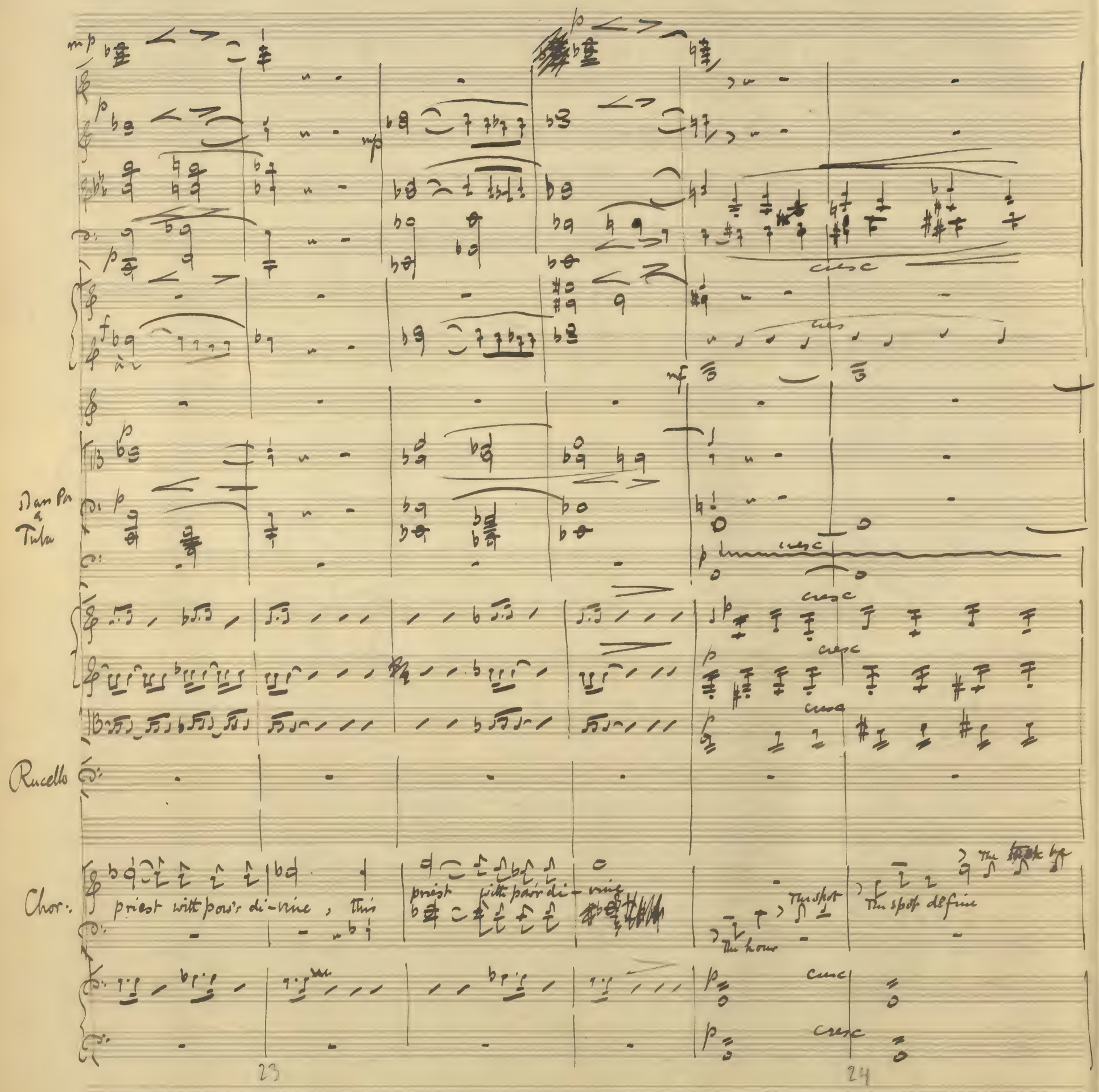
to strike the deadly blow to lay the despot low

to strike the deadly blow, to lay the despot low

This

Col Basso

Allegro Vivace


Bass Pa
a
Tuba
Rucello
Chor:
priest with pow'r di-vine, this
priest with pow'r di-vine
The hour
The spot
The spot define
cresc
23
24

Tempo I^mo (Moderato)

rall al

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

cresc

cresc

cresc

div

tutti

'Tis well that ye have right arms strong, but sheath your weapons, 'tis not

muse be muse

The task be mine, be mine

be muse

col Basso

cresc

rall al Tempo I^mo (Moderato)

Lento Maestoso

Fl — colla voce

Ob — colla voce

Clar. in A — colla voce

Bass Clar. in B flat — colla voce

Fag — colla voce

colla voce

colla voce

colla voce

colla voce

in C# G#

colla voce

colla voce

colla voce

Rucello — blood that yet shall whelm in righteous flood to cleanse the land of wrong. Ye'll see my

(ad lib)

Chor: — colla voce

Div — colla voce

tutti

mp marcato

Lento maestoso

Lento Maestoso

plot, the snare is set, by one weak hand I'll net the prey that stalks the

E

Allegro Vivace

Tempo I^mo (Lento)

Bass Cl.

pp

mp

f

cresc

p

E All^o

Lento

cresc

Rucello

mezza voce

land, by stealth I'll strike your prophet king. Hold ye, at — tend. Beyond this

Chor

Thy champion's name?

Thy champion's name?

Thy champion's name?

cresc

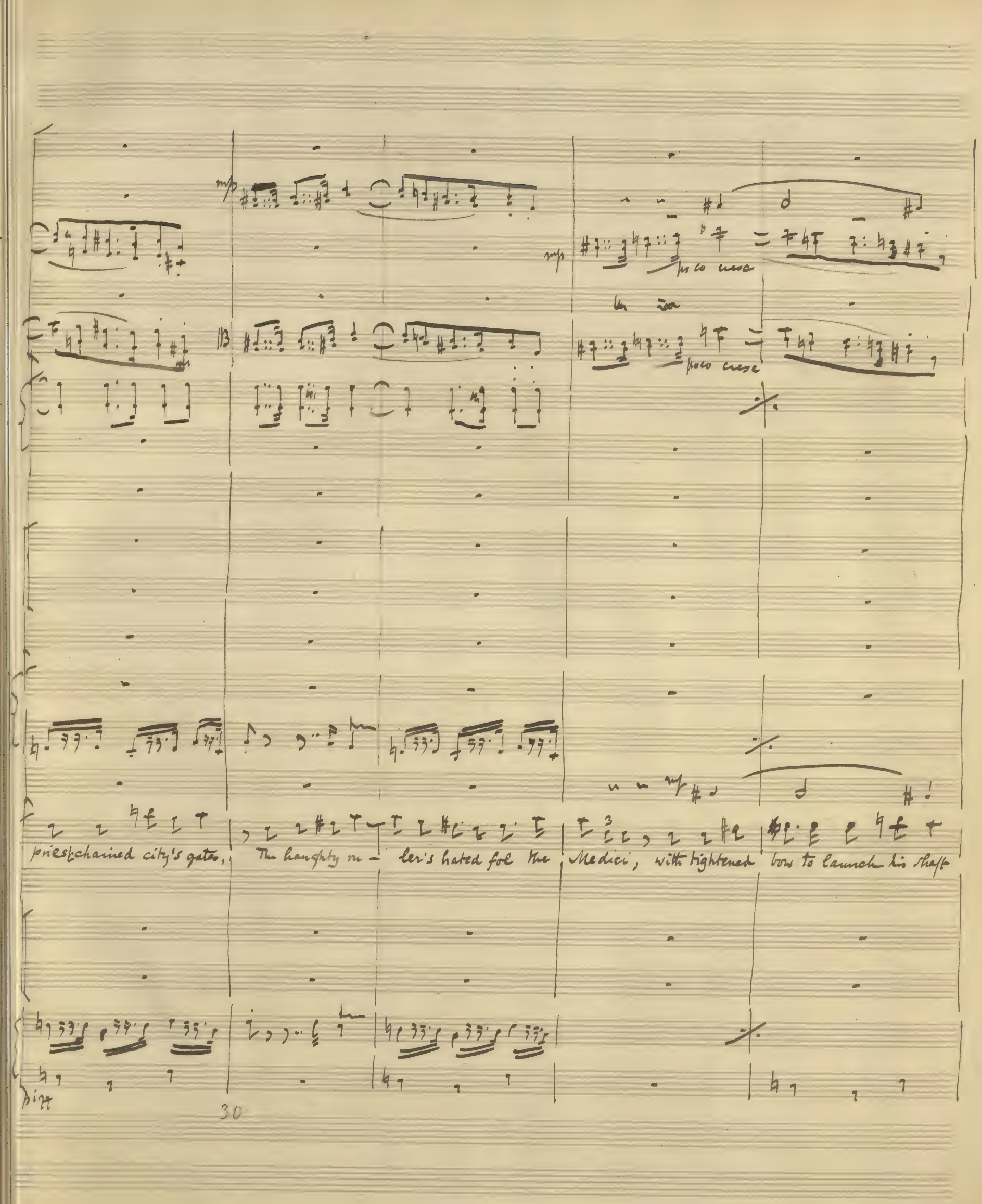
arco p

29

Allegro Vivace

Tempo I (Lento)

E


mp
mp
poco cresc
poco cresc
priest-chained city's gates, The haughty ru - ler's hated fol the Medici, with tightened bow to launch his shaft
Pizz

Più Mosso

Rucello

The signal waits. To Florence staunch and true, to serve her in her need, to see her bondmen

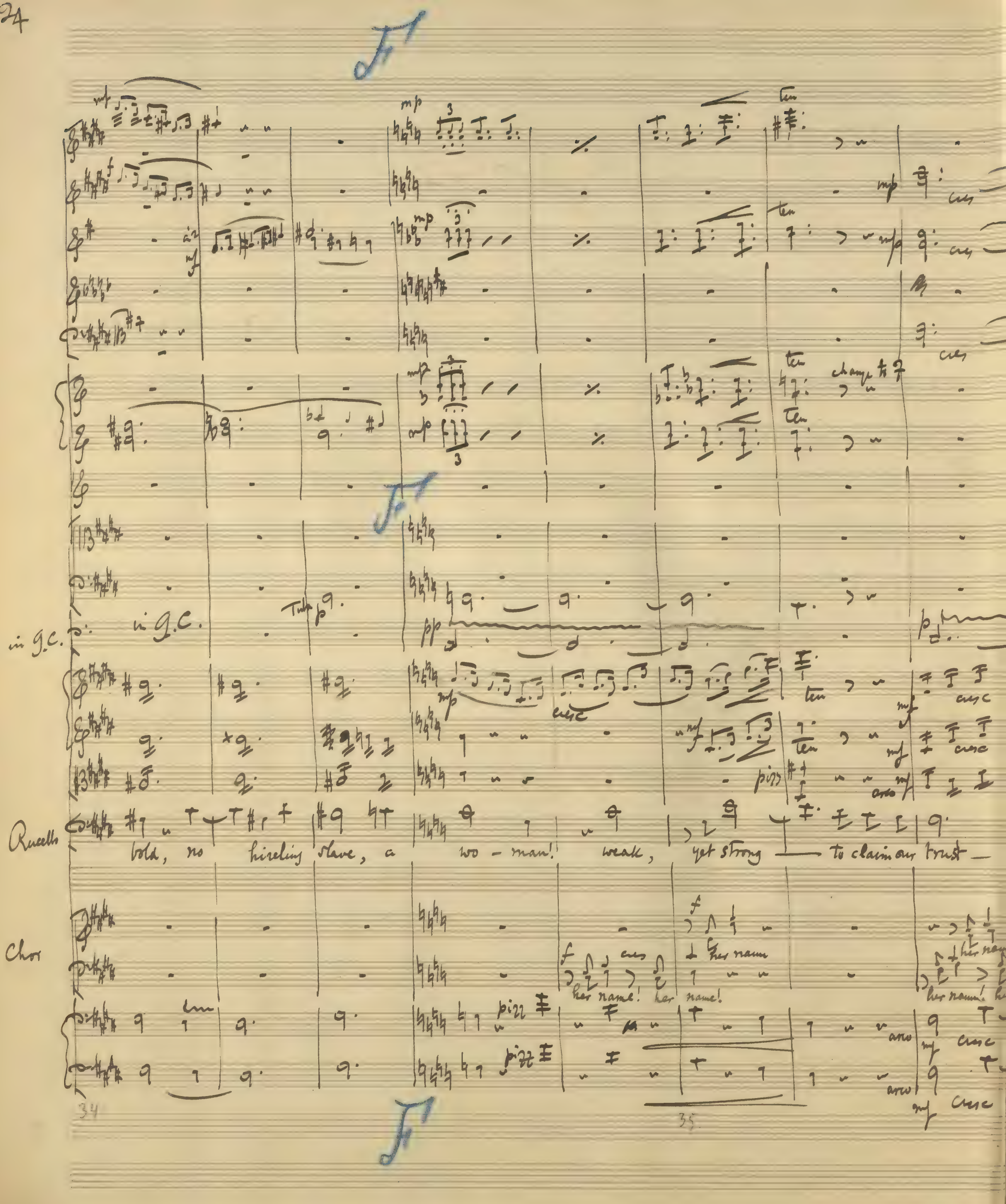
(Più Mosso)

31

arco

32

deed, for her this deed To do, this ho - ly task there's one doth crave, No bravo


in G.C.
Rucello
bold, no hireling slave, a wo - man! weak, yet strong — to claim our trust —
Chor
her name! her name!
her name!
pizz
arco
cresc
change to 7
34
35

cresc

Colla voce

(He approaches the porch and leads out Francesca)

Behold her here!

her name

her name re - veal!

Scene 3

Francesca. Rucello. Chorus

(𝅗𝅥 = 𝅗𝅥)

p

change to B♭

in E♭

à 2

p

p

p

Francesca

Rucello

mk

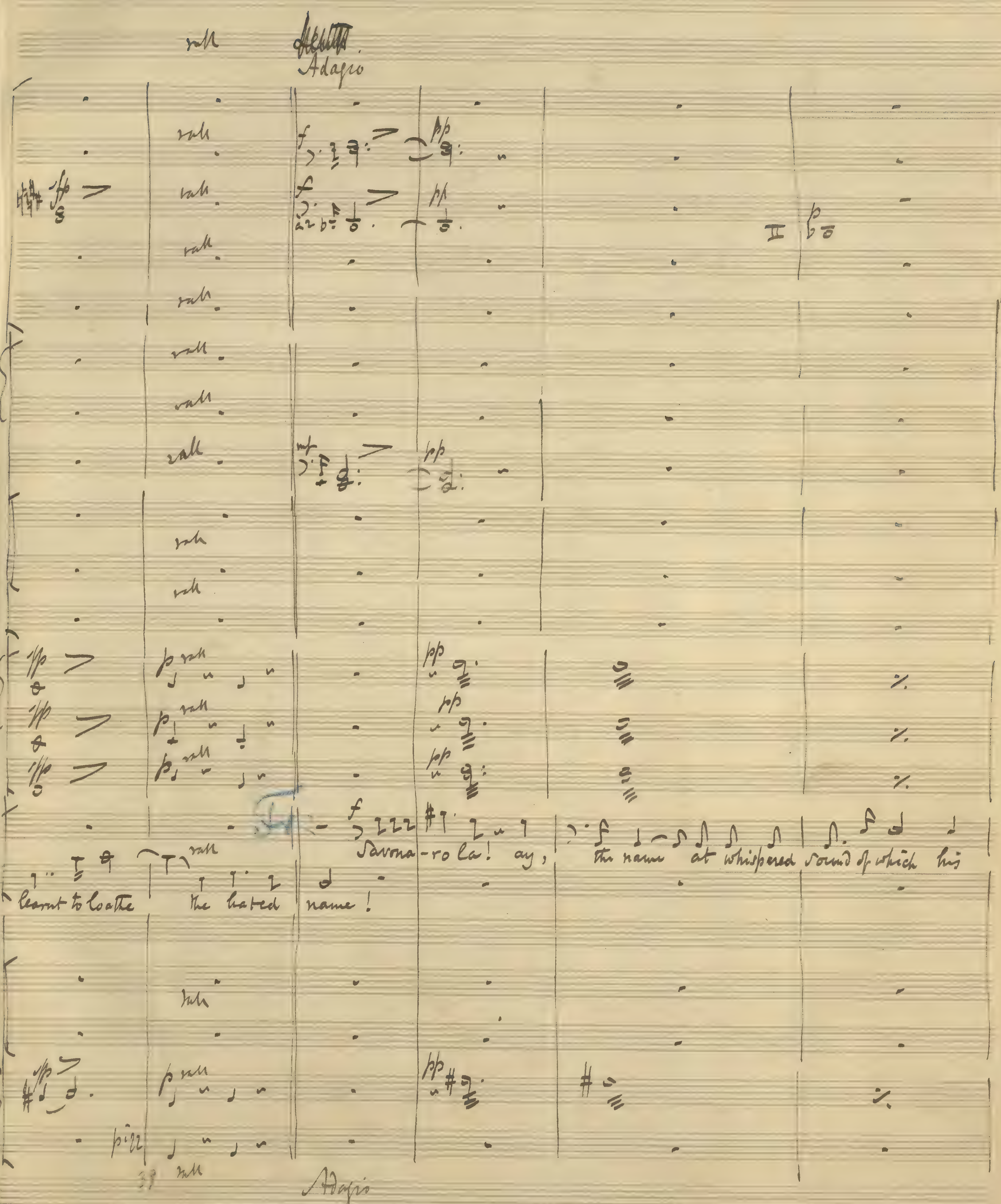
~~Ay! Fran-cesca she my ward~~ who, neath my roof, hath loyal

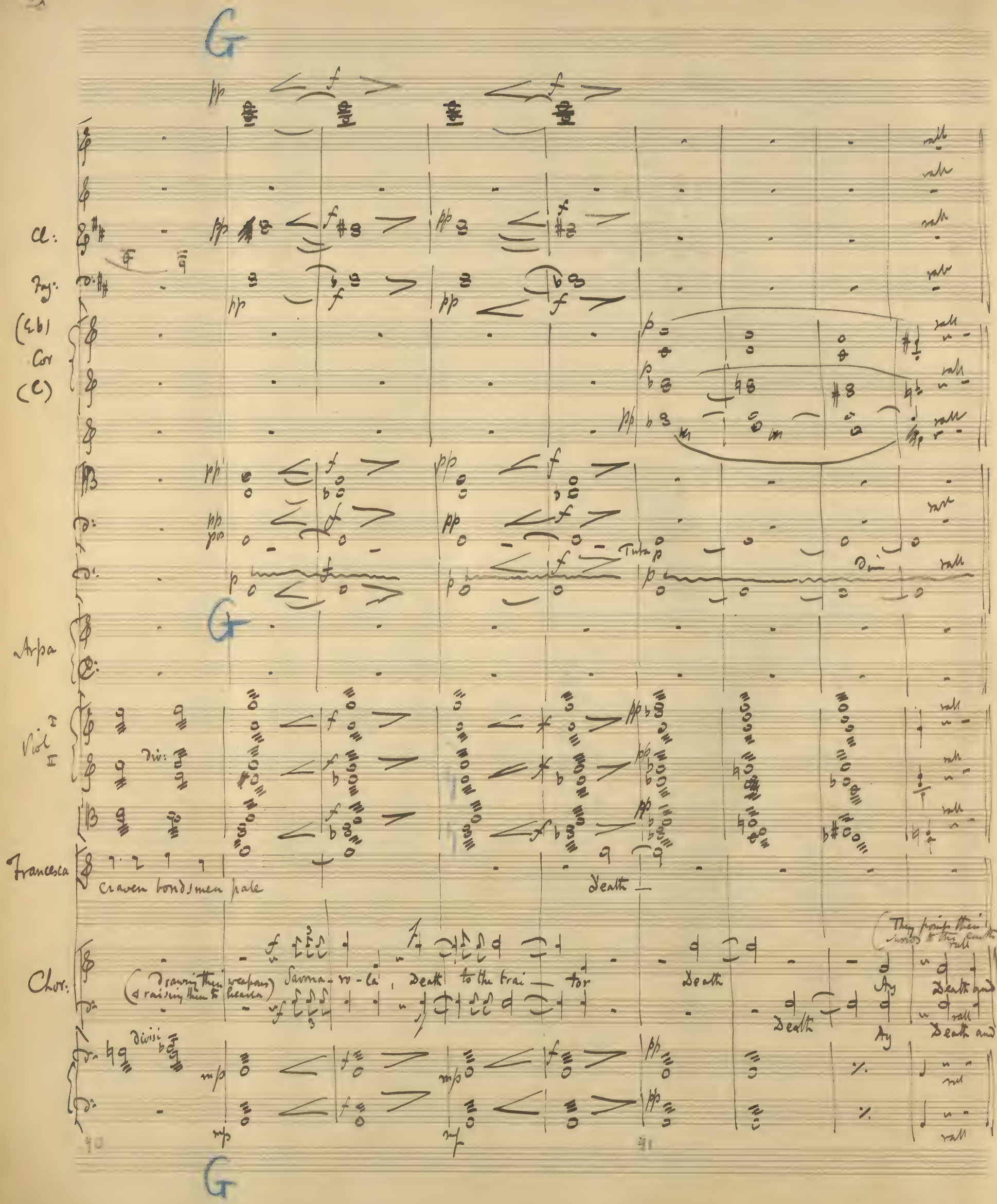
Stroz-zi's orphan daughter She,

Chor:

– ca!

p


rall
Adagio
Savona-rola! ay, the name at whispered sound of which his
learnt to loathe the hated name!
pizz
Adagio


G
Cl:
Fag:
(Eb)
Cor
(C)
Arpa
Viol I
II
Div:
Francesca
Chor:
Tuba
Div
Craven bondsmen pale
Death
(Drawing their weapons & raising them to heaven)
Savona-ro-la, Death to the trai-tor
Death
Ay
Death and
(They point their swords to the earth)
rall
divisi
G

Allegretto

pp

pp

pp

pp

pp

pp

pp

mp

pizz

p

pizz

p

pizz

p

3 Allegretto

mf

From an age of old with her crown of gold She whom we love as no

doom

doom

pizz

col Basso

pizz

p

42

43

Allegretto

(Eb) Corni (C)

Arpa

Francesca

other, in her raiment fair as the sun — rise fair She whom we cherish_our Mother came

44 45

4

pp

pp

4

To us sweet and tender, came to us pure and free and her form was frail and

46

4

Francesca

Chor.

slender, but her love, her love was like the sea; and we learnt her splendid sto - ry and we

47 48

fed on her beauty and glo ——— ry as we gathered around her - knee.

Ay and for

49

arco

50

Timp.

Arpa

Francesca

Thou whom we love! From thy

Chor:

thee with thy children die Flo — rence! thy sons have heard thy cry.

51

52

throne above shall they cast thee down? see thy golden crown all fouled in the mire? Shall thy

Francesca

shame be known and shall I, thine own nota glow and a - fire with kindled soul, with strength divine cry —

Chor

K

K

Dim

Dim

Dim

to thee — Mo — ther, O mother mine! Oh Mo-ther mine —,

Dim

Dim

cresc

K

Francesca

Hear me for thou art my very breath, my being, my life, and I ask but

Chor

Thy love

pizz

Trombe in C (1 & 2)

cresc

I, and no other_ if death it be thy life to save, to strike the blow that

Thy words are brave, Go thou set captive Florence

deep Be thine the task that thou dost crave

accel

Trombe

accel

Francesca

lays thy priestly gaoler low.

accel

Be mine the task!

Chor:

free, free, ere Day shall wane shall she a- wake, shall she a-

accel

Tymp in Ab Eb

L

Più Mosso

8va — loco

mf cresc

cresc

cresc

cresc

cresc

cresc

Be mine the task!

~~and~~ to give thee li — berty!

wake, shall she a — wake, and owe to thee her

col Bassi

cresc

cresc

Più Mosso

61 cresc

62

Più Mosso

L

(♩ = ♩.)

ff

in A

(Eb) Corni (C)

Corno in D on the stage behind the scale Trombe

(auf der Bühne on the stage)

ff lunga lunga

Tymp

Arpa

Viol I

con sordini

Viol II

con sordini

con sordini

Francesca

Rucello

Chor

li — ber — ty to thee to thee to thee

to thee

63

64

in C 84

Racells

mf

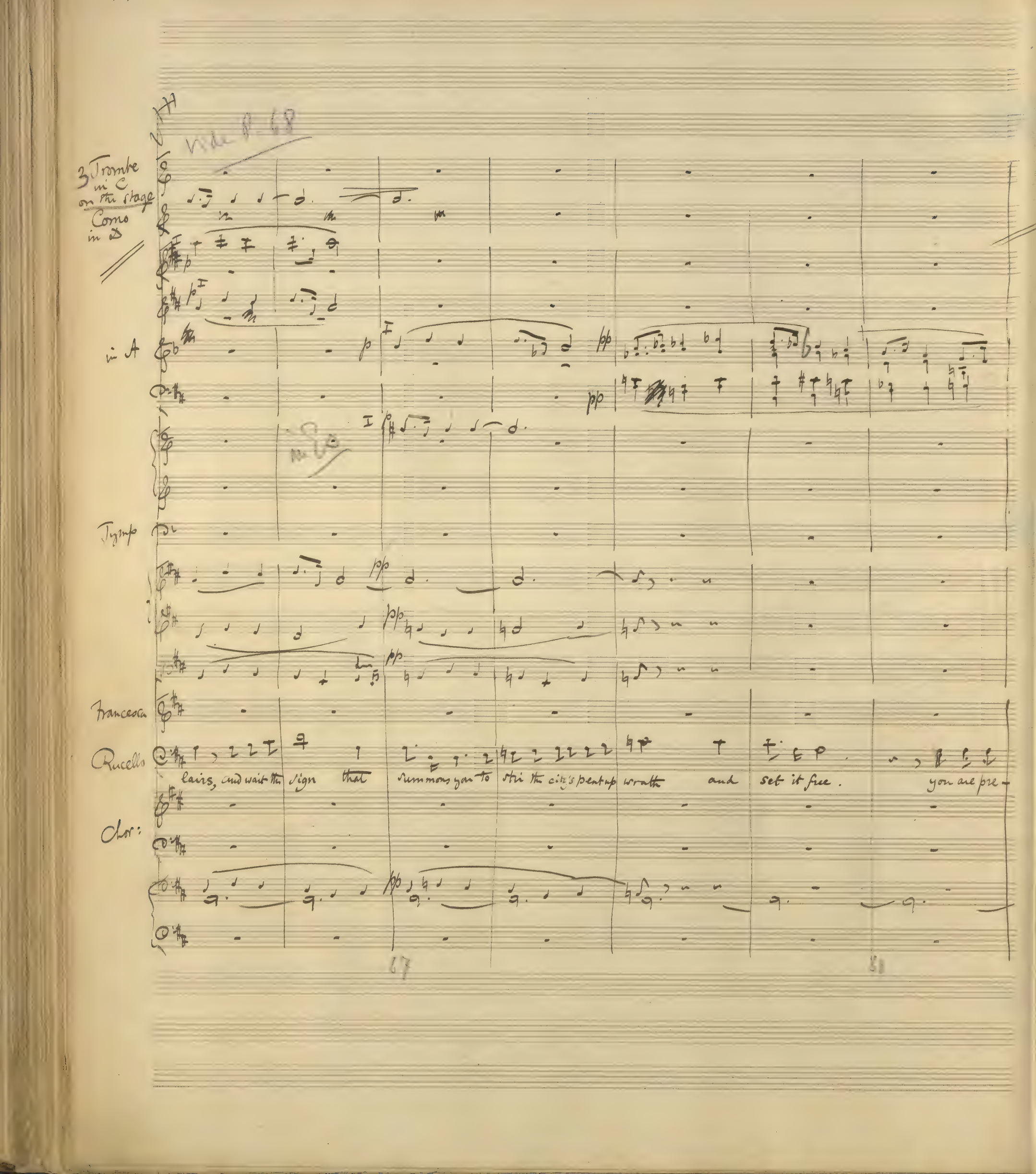
The horn of day! The city wakes!

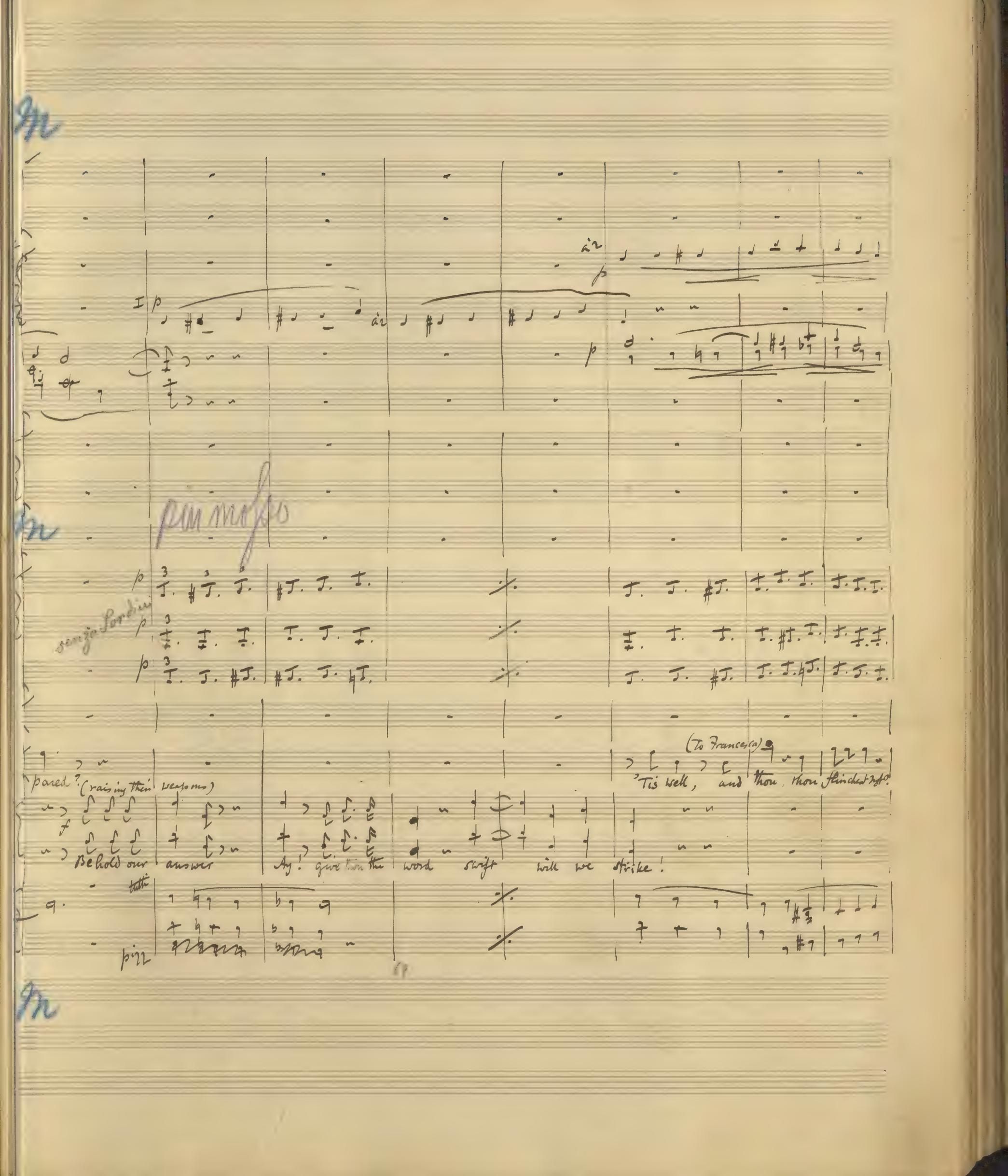
Anon the Piagnoni with their hireling spies will scent us down. So to your

(A horn announcing the waking of the city is heard without.
All listen. The scene grows brighter.)

65

66


3 Trombe in C on the stage
Como in D
in A
Tymp
Francesca
Rucello
Chor:
lairs, and wait the sign that summons you to stir the city's pent up wrath and set it free. you are pre-
67


più mosso
senza Sordini
(To Francesca)
pared? (raising their weapons)
'Tis well, and thou, thou flinchest not?
Behold our answer
Ay! give thou the word swift will we strike!
tutti
pizz

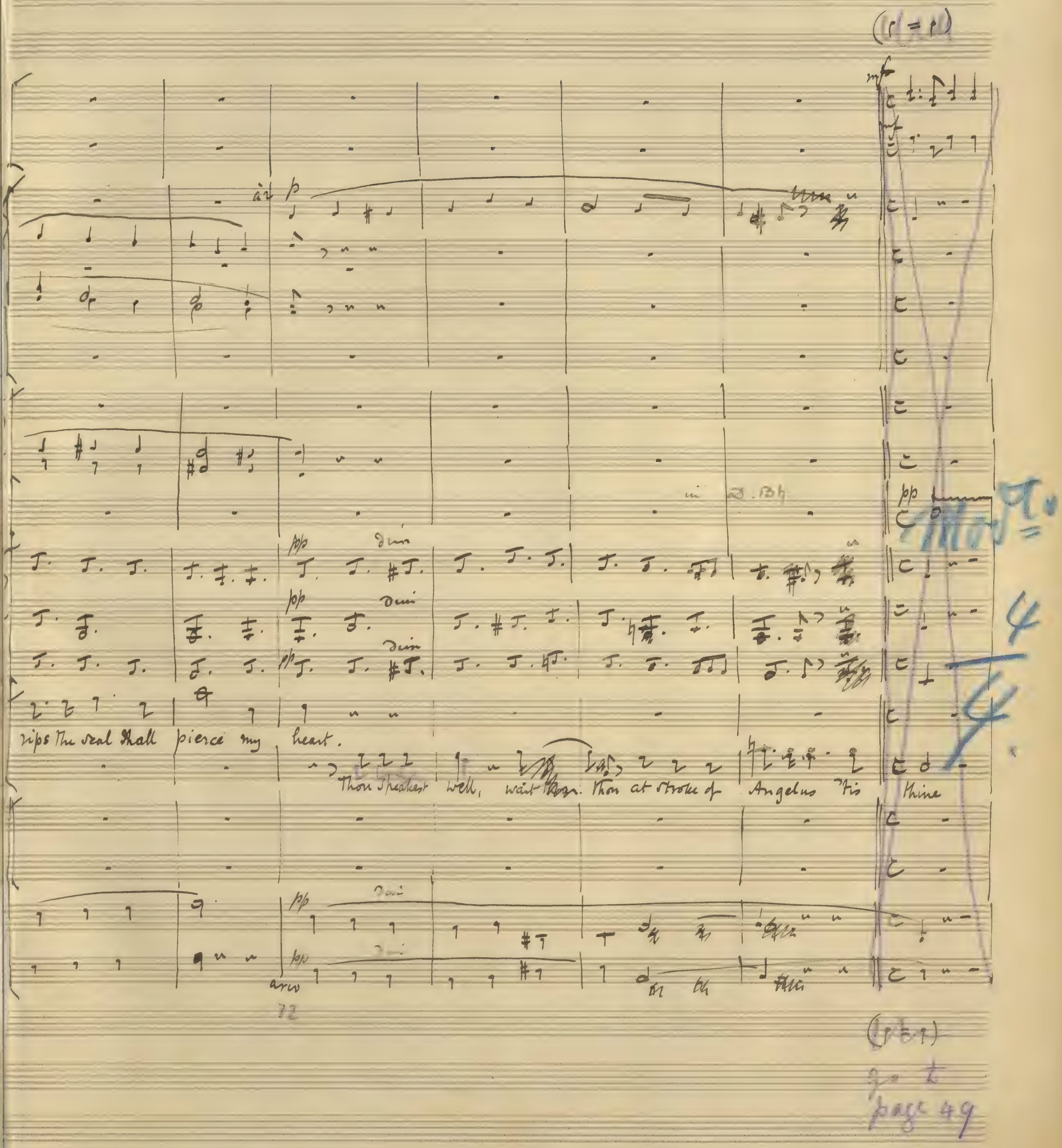
(she lays her hand on her heart)

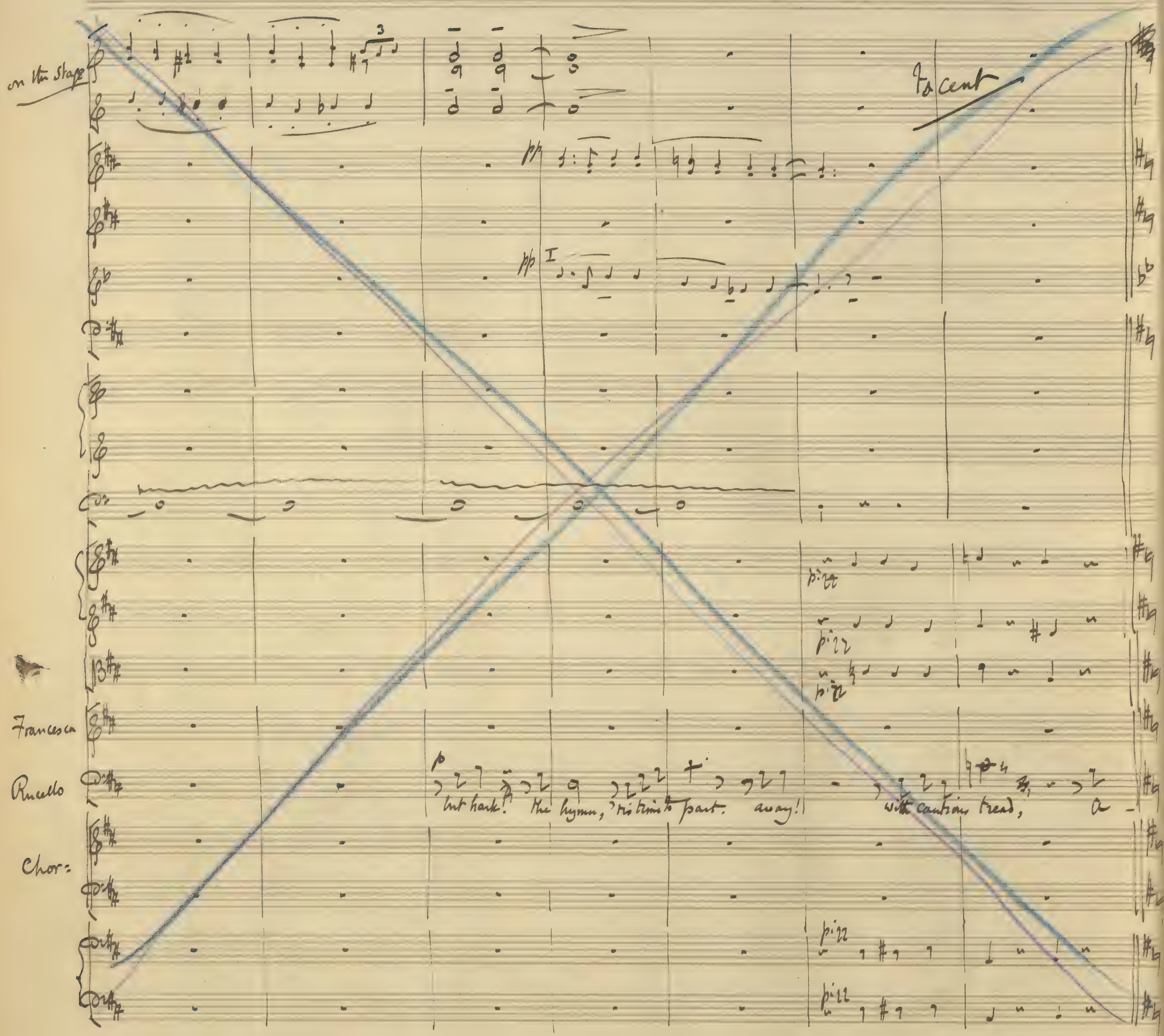
Francesca

dost doubt me? Go! Go! bring thy secret message. treasured here I'll guard it and the foeman's knife that

Rucello

Chor:


rips the seal shall pierce my heart.
Thou speakest well, wait thou. Thou at stroke of Angelus 'tis thine
in D. Bh
pp
dim
arco
72
go to page 49


on the Stage
To cent
pp
pp
pizz
pizz
pizz
pizz
Francesca
Rucello
Chor:
p
but hark! the hymn, 'tis time to part. away!
with cautious tread, a -

Allegretto Moderato (com al I^mo)

pp

pp

I pp

pp

pp

arco p

arco p

arco p

way! thine

p

nor breath be stirred

To her freedom newly found

Each his way in si — lence

p

Away! nor sign nor sound

Through the city as she waketh

arco p

col Bassi

arco p

pizz

arco

As they sing this chorus, the Campanacci [illegible]

N

pizz

pizz

pizz

Francesca

Rucello

Chor:

taketh wait ——— ing but the word

pp

Away, no foot fall heard!

pizz

pizz

and stealthily withdraw from the scene by twos & threes in different directions. As the last group is disappearing, Sebastiano

N

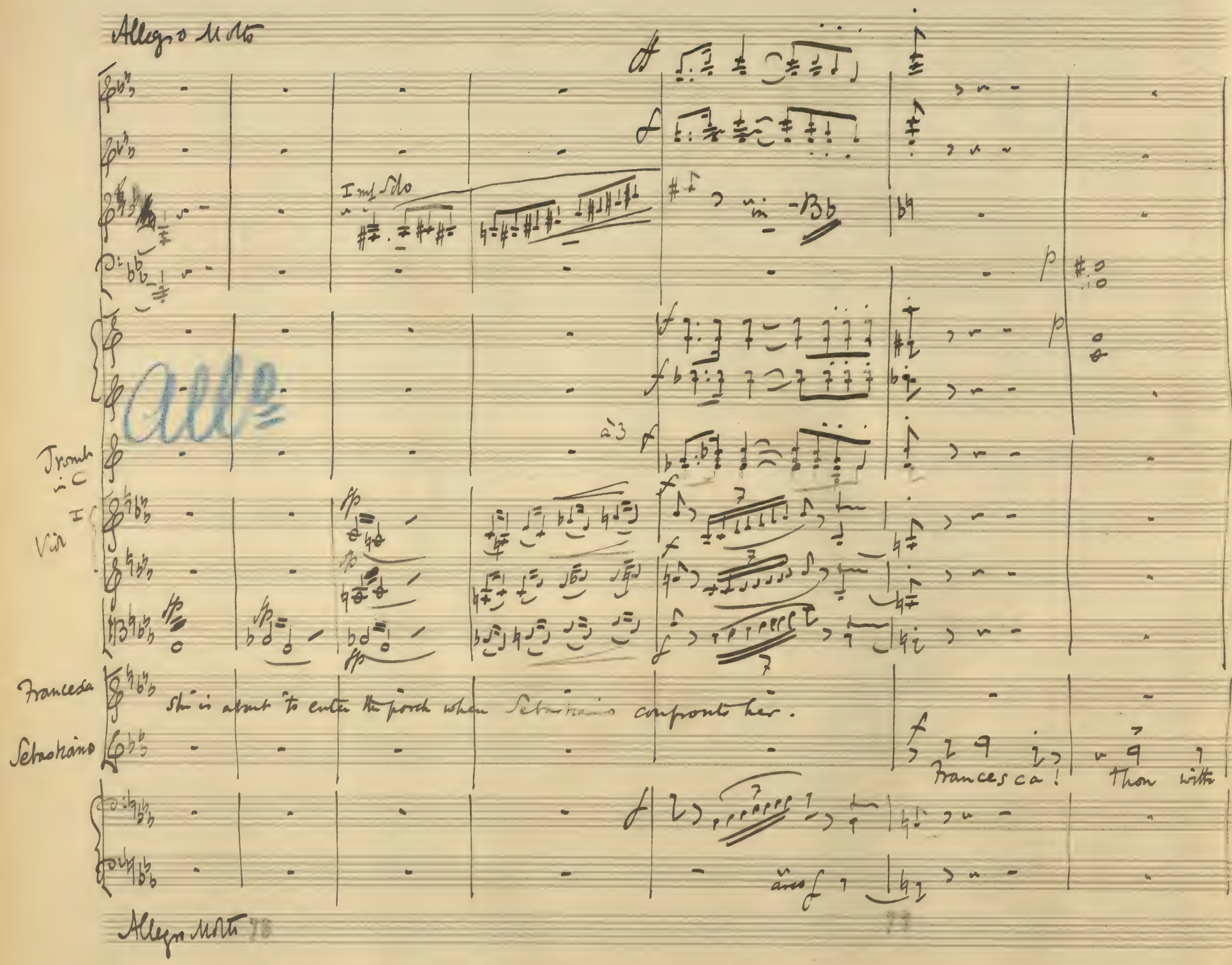
Rucello enters the Signor, making a sign for Francesca to follow him.

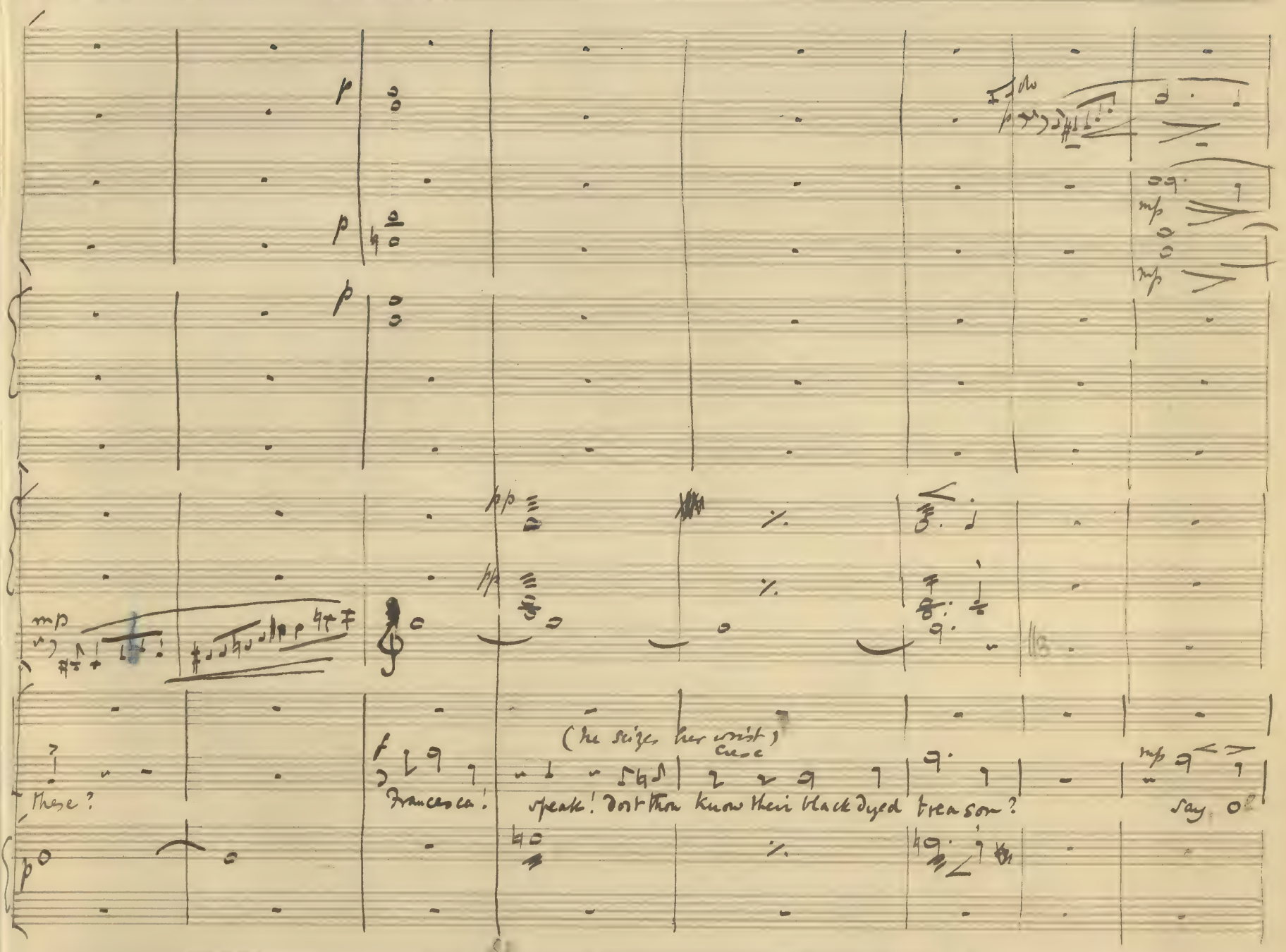
Away! no Sign, no Friend!

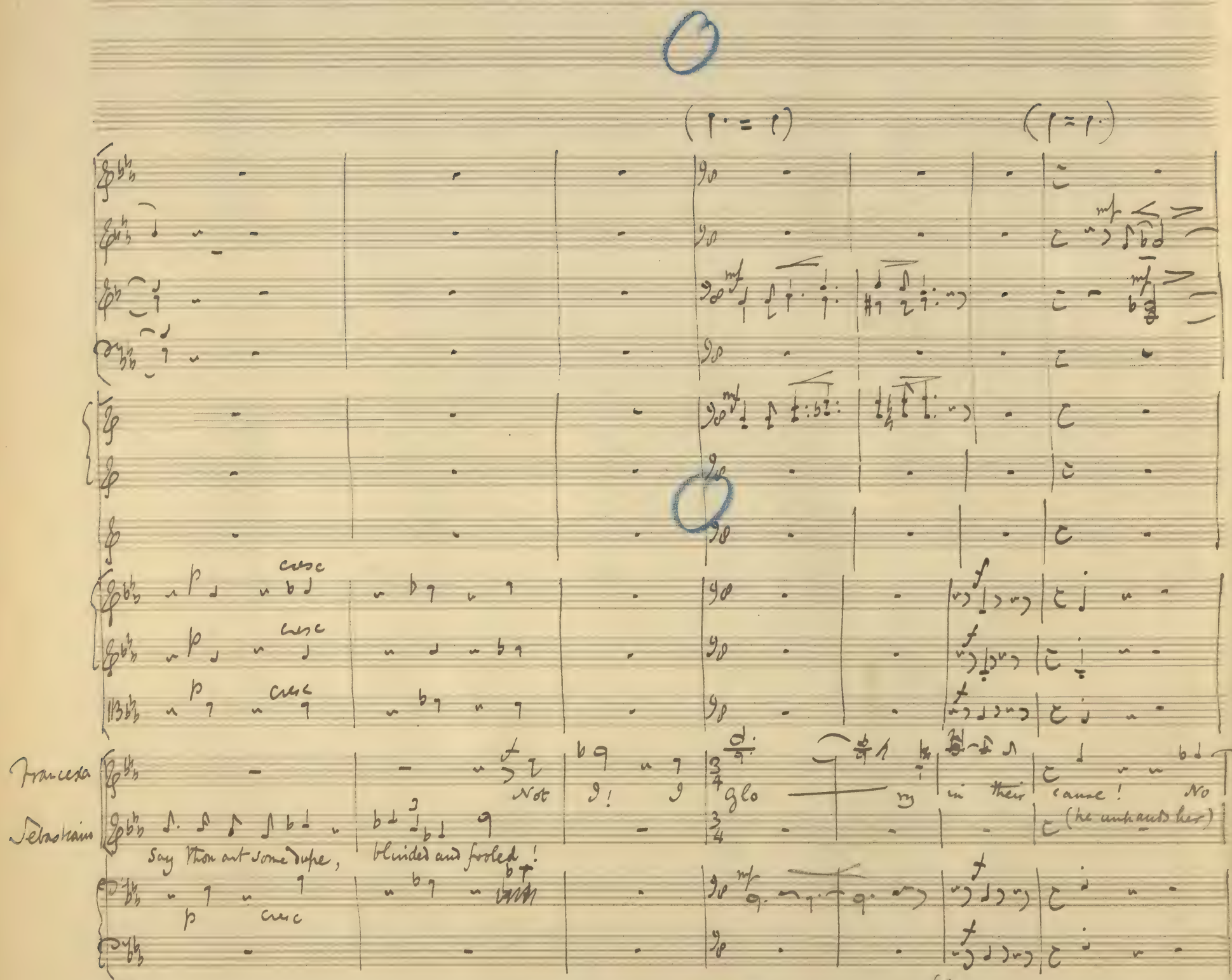
enters unobserved and watches them. On seeing Francesca he stands back remains in the background.

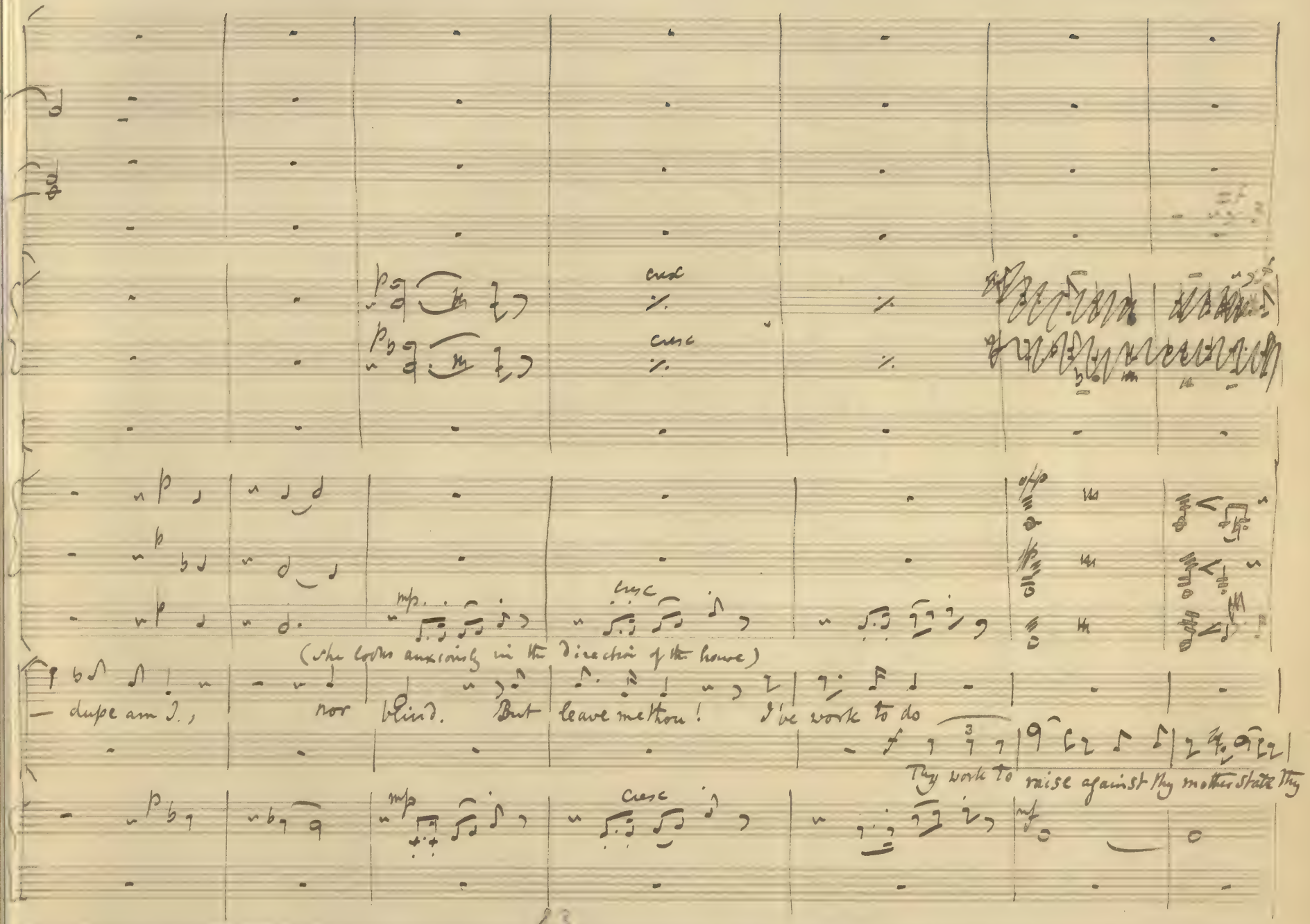
Scene 4.

Francesa. Sebastiano.




(he seizes her wrist)
these?
Francesca!
speak! dost thou know their black dyed treason?
say, O!


cresc
cresc
cresc
Francesca
Sebastiano
Not
glo
in their
cause! No
(he unhands her)
Say thou art some dupe, blinded and fooled!
cresc


cresc
cresc
mp
cresc
(she looks anxiously in the direction of the house)
— dupe am I, nor blind. But leave me thou! I've work to do
Thy work to raise against thy mother state thy
mp
cresc
mf

Trombe

Trumpe

Vln I

Vln II

Viola I

Viola II

Francesca

Sebastiano

hand— Be ware! her Watchmen sleep not yet upon her towers. Thou hast been tracked, thy plot is

Celli I

Celli II

Bassi

1 2 3 4 | 1 2 3 4

Adagio espressivo

rall a tempo

rall a tempo

rall a tempo

rall a tempo

Adagio.

rall a tempo

rall a tempo

(with irony) rall a tempo

Playst thou the spy? Go, sell thy secret but have done with me. (imploringly)

rall

known!

Solo

Hear me, Francesca,

rall a tempo

rall a tempo

85

86

Fl

Ob

Cor Anglais

Clar

Fag

Francesca

Sebastiano

O let me stay — thee! ere past recalling false hopes be - tray — thee. Ru - in around thee

crashing and falling,

Have I not found thee?

O let me shield thee, serve thee and save thee!

Francesca

Sebastiano

Oh what hath steeled thee? Wealth this world gave thee Grace fair — and tender, hearts — for thee beating,

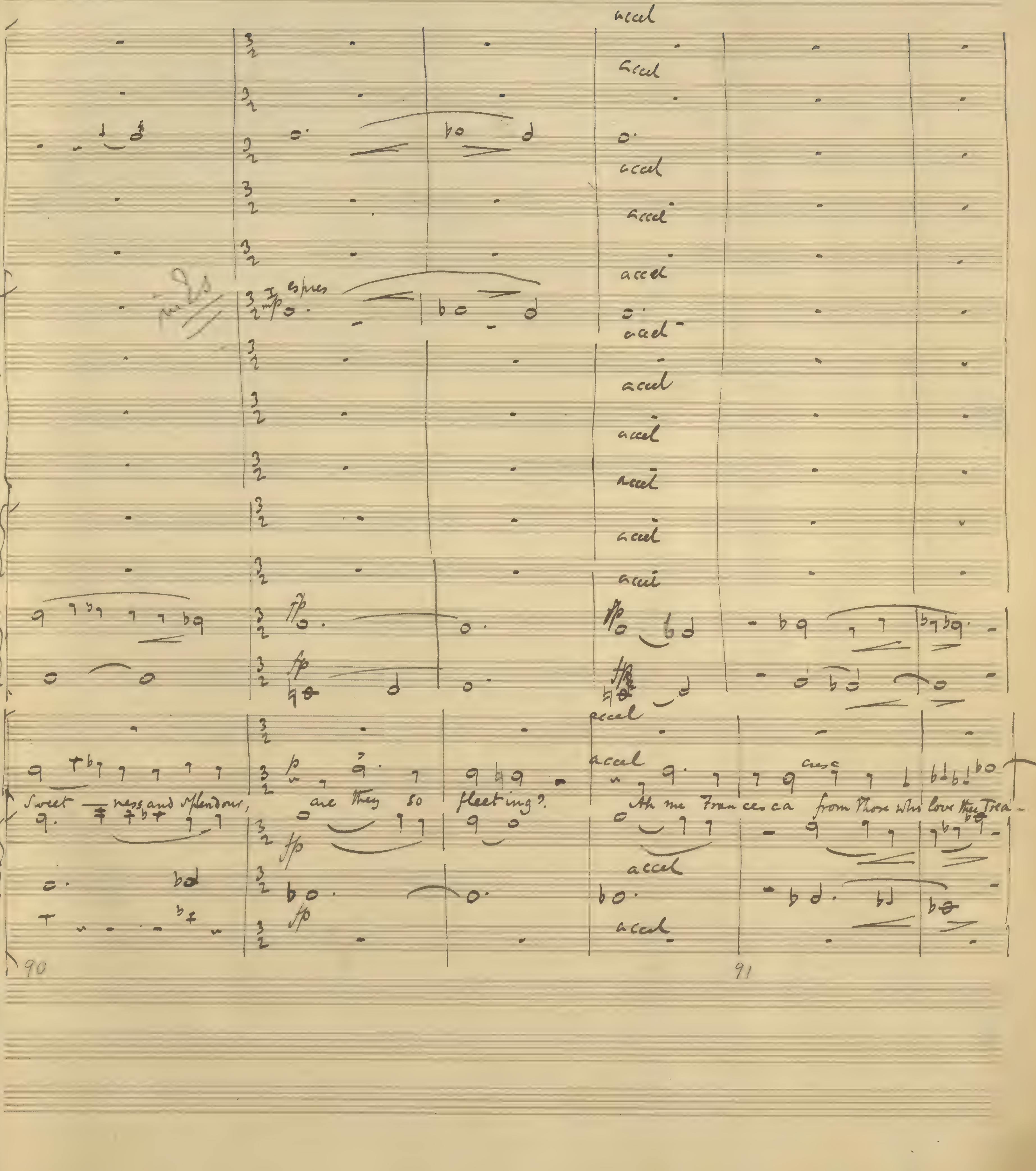
cresc

cresc

cresc

pizz

cresc


accel
espres
cresc
Sweet — ness and splendour, are they so fleeting?
Ah me Francesca from those who love thee Trea-
90
91

Tempo Imo

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

rall

Francesca

(with terrible earnestness)

rall

Sebastiano

— son hath torn — thee. Ere men shall scorn thee, ere angels mourn thee, as thou dost fall.

rall

rall

Tempo Imo

Great Heav'n a - bove thee, yes it with warn thee O turn Fran ces - ca Hear thou its

Più Mosso

Viole tutte

Francesca

By priest-craft trapped and caught, thy thoughts are but their thought and theirs thy goal.

Savonarola

call.

Celli tutte

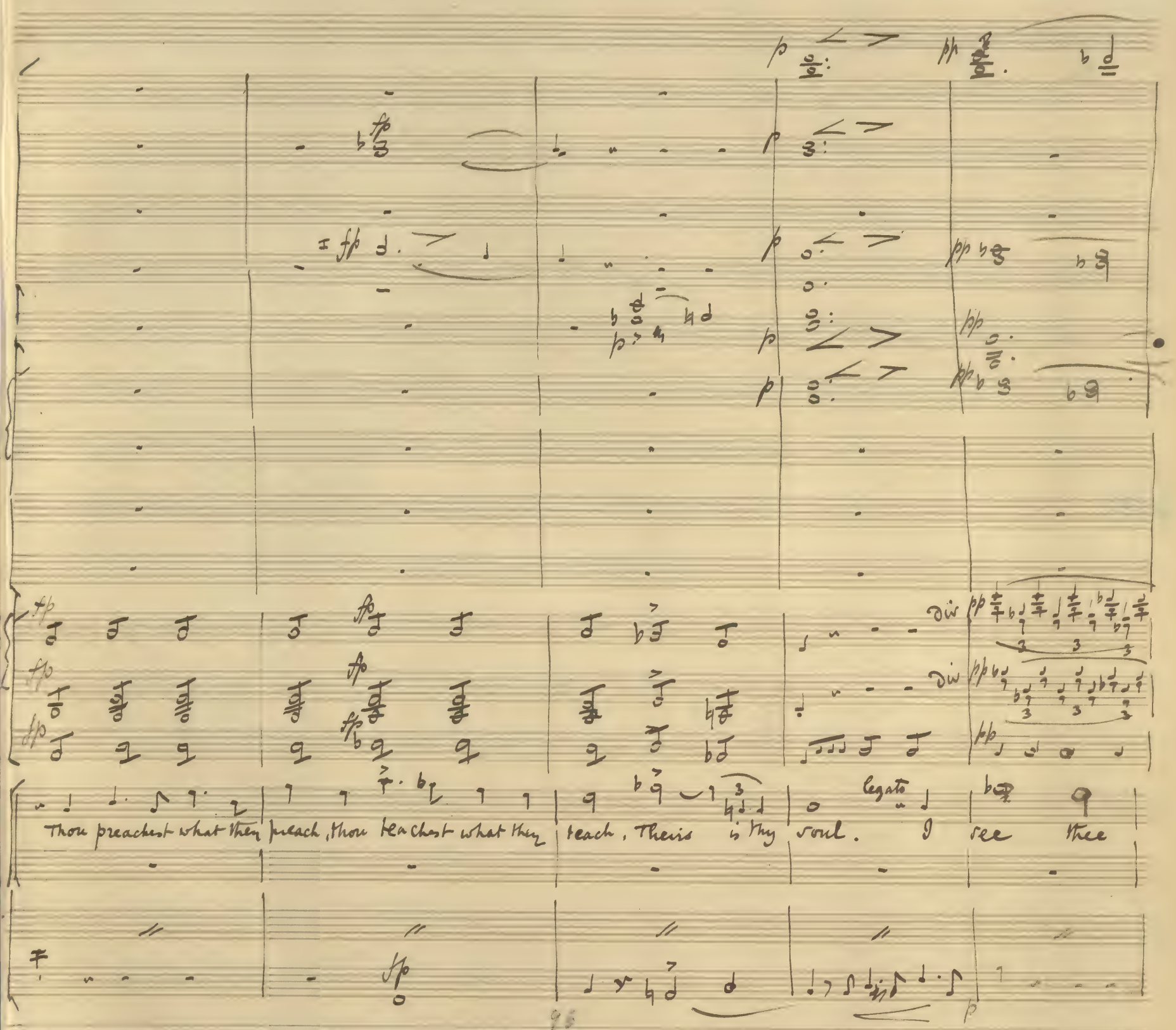
Col Basi

Basi

arco

95

Più Mosso


Thou preachest what they preach, thou teachest what they teach, Theirs is thy soul. I see thee
legato
div
div

Francesca

on some distant shore, dark flows the flood between. The days when we have met have been,

Sebastiano

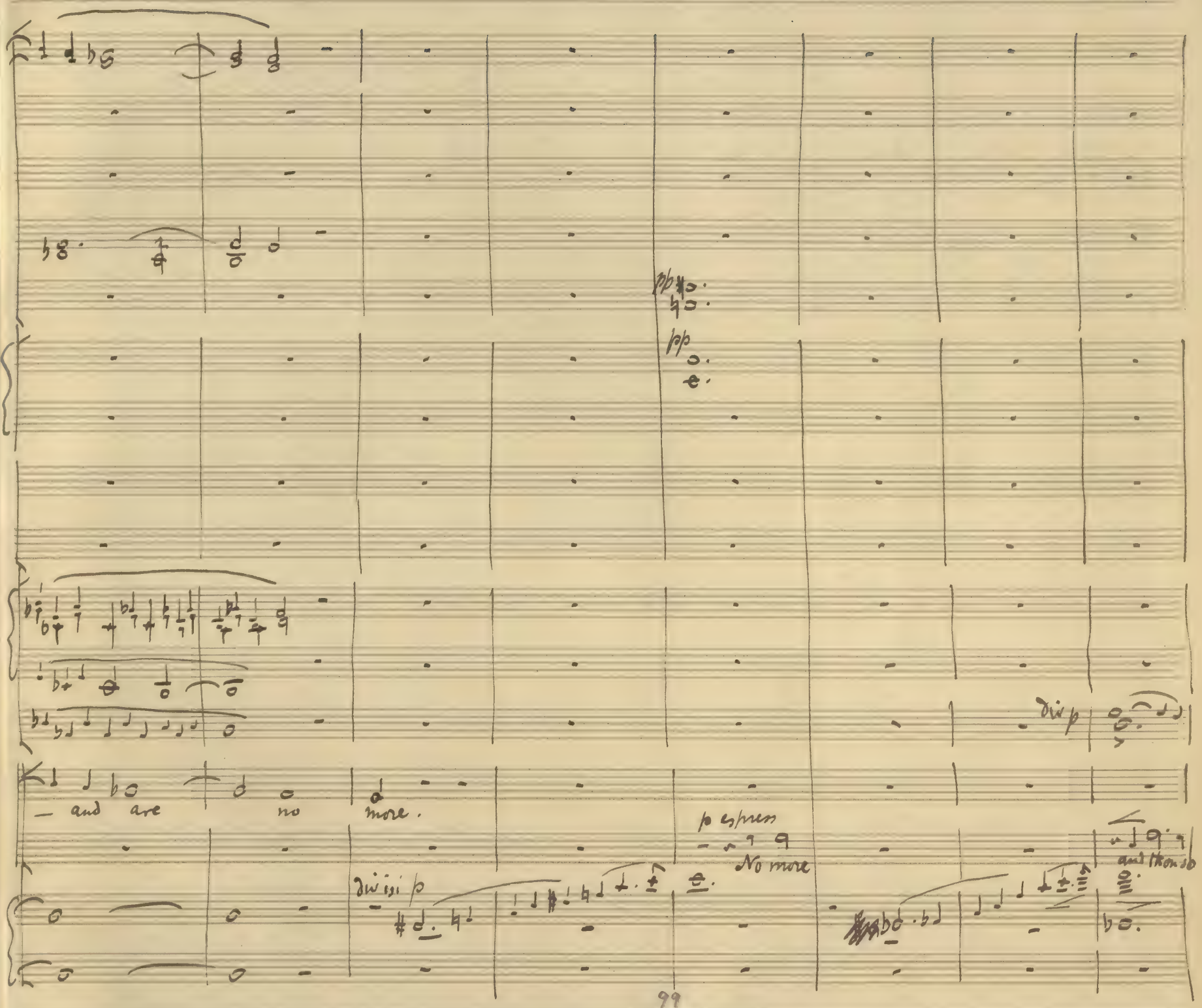
p

pp

pp

97

98


pp
pp
div p
— and are no more.
p espress
No more
div isi p
and thou so

Behind the scenes

3 Trombe in C on the stage

Corno

espress mp

dim

alla voce

mp

mp

mp

I Viole II

col I^mo

Francesca

Sebastiano

pure

fair!

The Piagnoni greet the waking day!

I Celli II

col I^mo

Bassi

mp

mp

100

Allegro Molto come al 1mo

Clarinetti

All°

cres

(He is about to go, then halts.)

of them am I Farewell I must a-way

col Bassi

Allegro Molto come al 1mo

R

Clar

Fag

Tymp

Viole

Francesca

Sebastiano

Nay! from thy treacherous track By Heav'n I'll woo- I'll win thee back!

And what thy

Celli

Bassi

R

Adagio

pp

pp

pp

pp

pp

p

p

p

spell?

f

That — holy prayer! Saved! saved! Francesca! Kind Heavn shall warn thee - Heavn

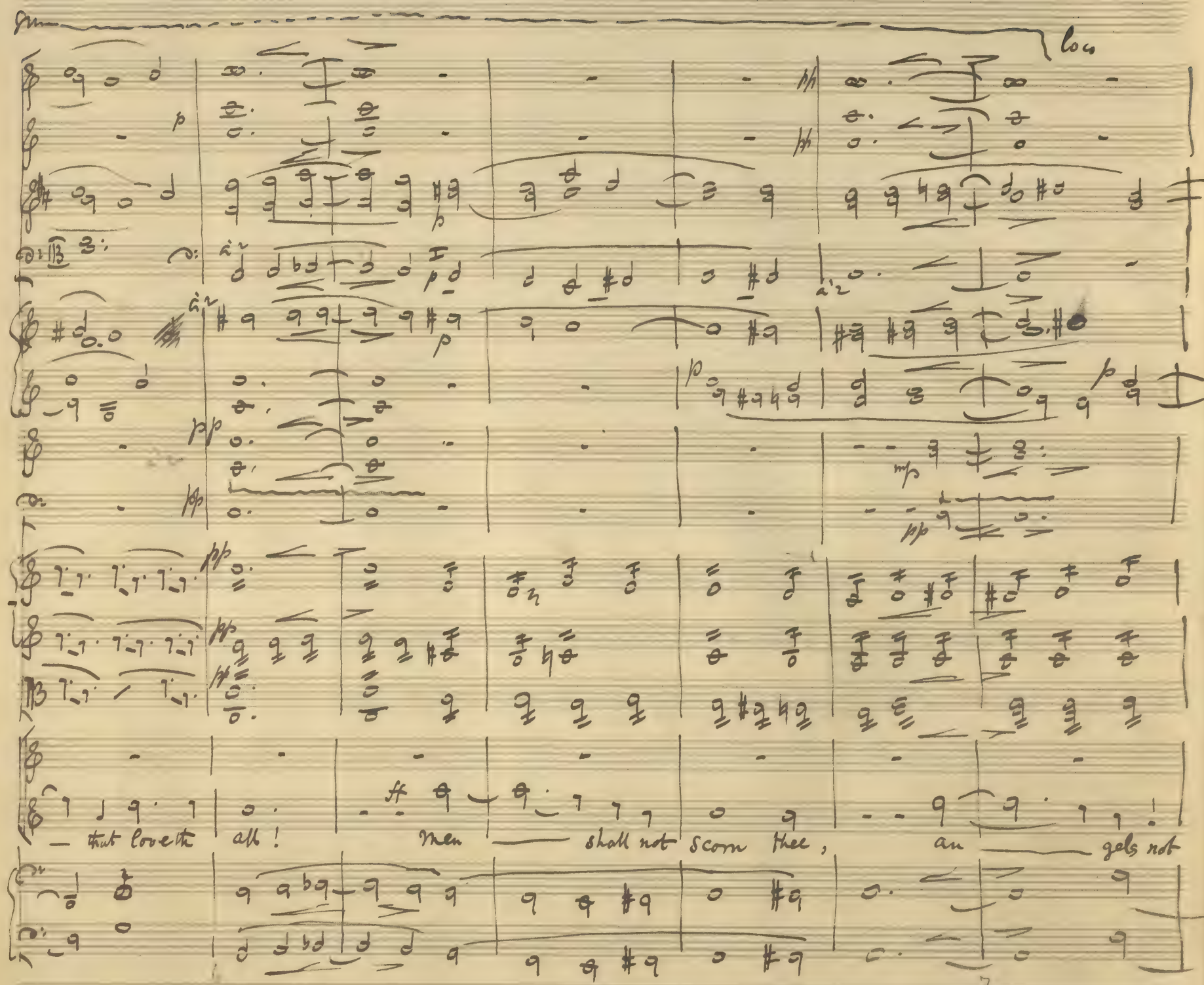
p

p

4

5

Adagio


loco
— that loveth all! men — shall not scorn thee, an — gels not

S

Allegro Molto

gran

p accel molto e cresc

a tempo

accel molto e cresc

a tempo

accel molto e cresc

a tempo

accel molto e cresc

a tempo

accel molto e cresc

a tempo

accel molto

a tempo

accel molto

S

accel molto e cresc

a tempo

accel molto e cresc

a tempo

a tempo

accel molto e cresc

molto accel

a tempo

mourn thee. Ah no, Ah no, Frances — ca, Thou shalt — not fall!

col Bassi

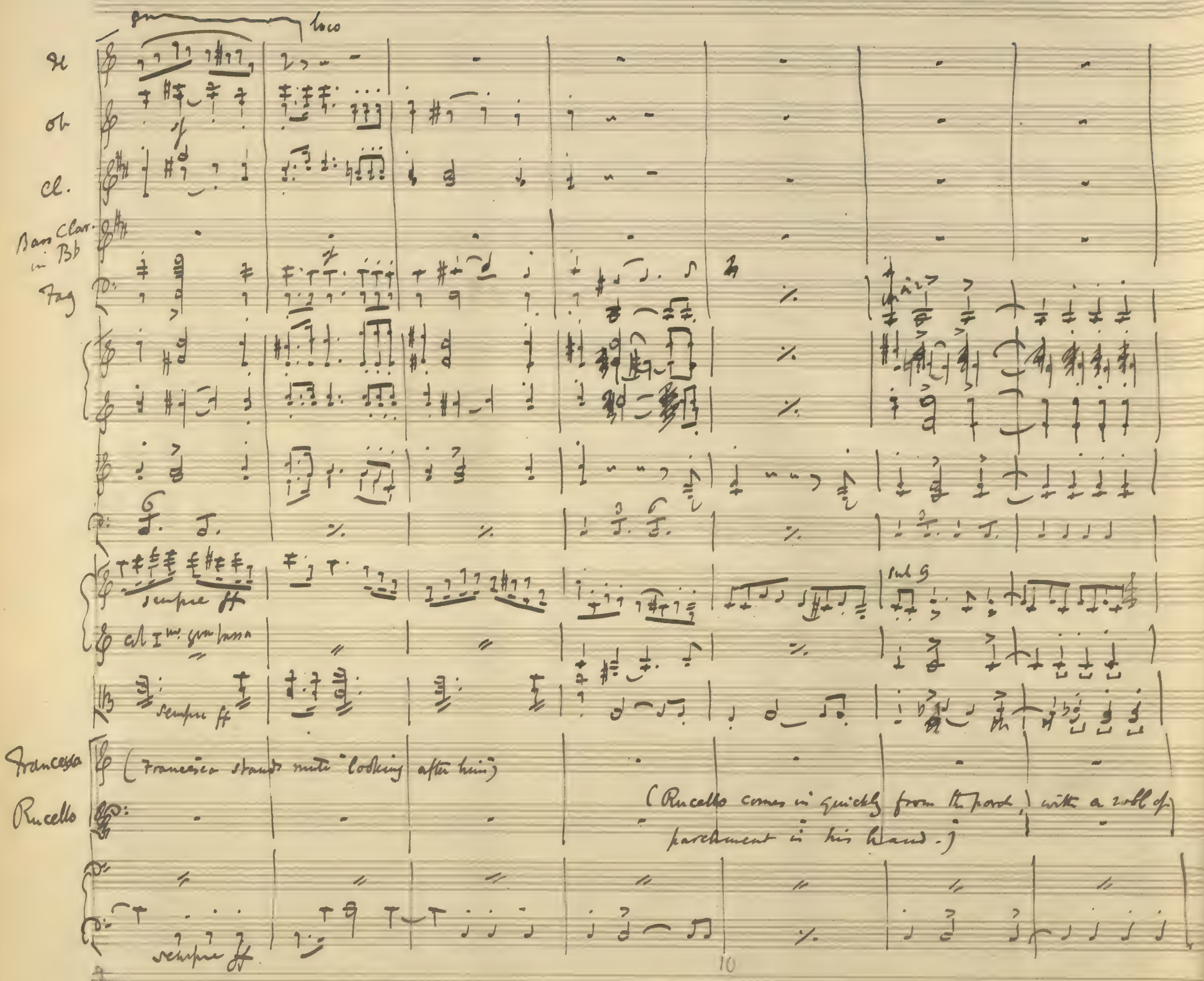
p accel molto e cresc

a tempo

S (He hurries off

Allo

afterwards Nardi and Baudini.



Allegro Moderato

mf

mf

pp

pp

muta in F

muta in D

muta in D

Mod^to

pp

Muta in D.A.

f

f

div:

f

p

staccato

(she turns suddenly)

Ruc^o

(He gives her the roll)

Ha, thou art here! I waited thee within. Quick, take the roll and go, there's mischief rife

p

staccato

11

12

Allegro Moderato

(in 7)

(in 2)

(in 2)

The Piagnoni raise their devil's din

whatever betide thou'lt guard it?

mezza voce ay with life

(She draws her cloak around her)

Ah well. away!

Molto

I p

poco

in A

pp

cresc

dim

cresc

dim

cresc

dim

(going)

(she leaves hurriedly R)

Fare well —

(ironically)

(He makes for the porch and beckons to some one within as he speaks)

so

fare

thee

well.

cresc

dim

14

15

Adagio

3/4

U

(♩. = ♩.)

pp

ppp

U

arco

p

pizz

pp

arco

R

press and a spy.

mf

(to Baudini)

'Tis done. come thou!

mf

ay so, quick — on her track.

(They follow her rapidly)

arco

p

pizz

pp arco

arco

p

pizz

pp arco

(♩. = ♩.)

U

Rucello alone.

Adagio

Adagio

Adagio

Adagio

16

[illegible]

cresc

Viol I

Viol II

Rucello

mf cresc

revenge up-rising from her feigned sleep shall li — gerlike upon her vic — tim leap. ay

17

18

Allegro Molto

Tutti

All°

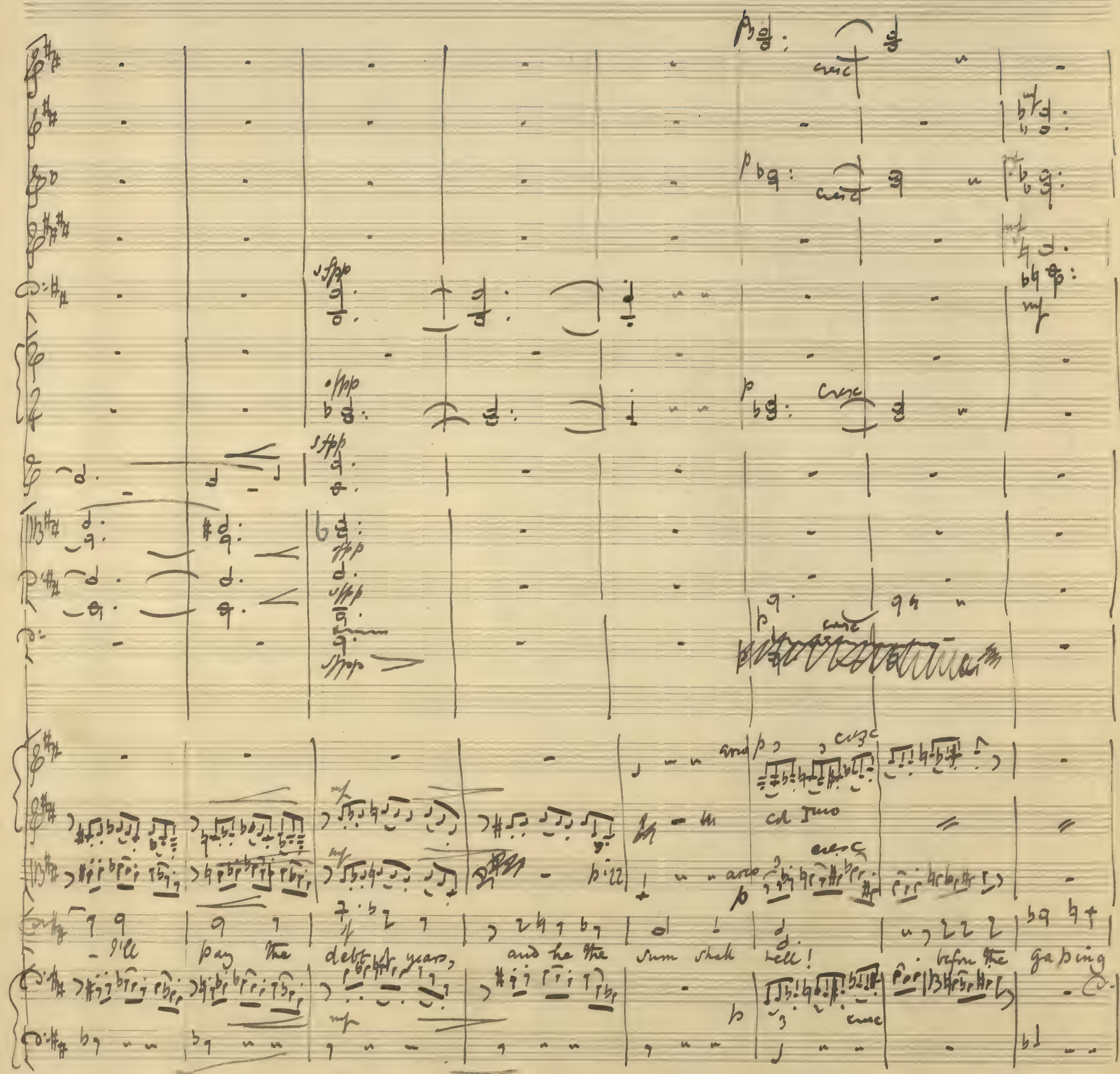
arco

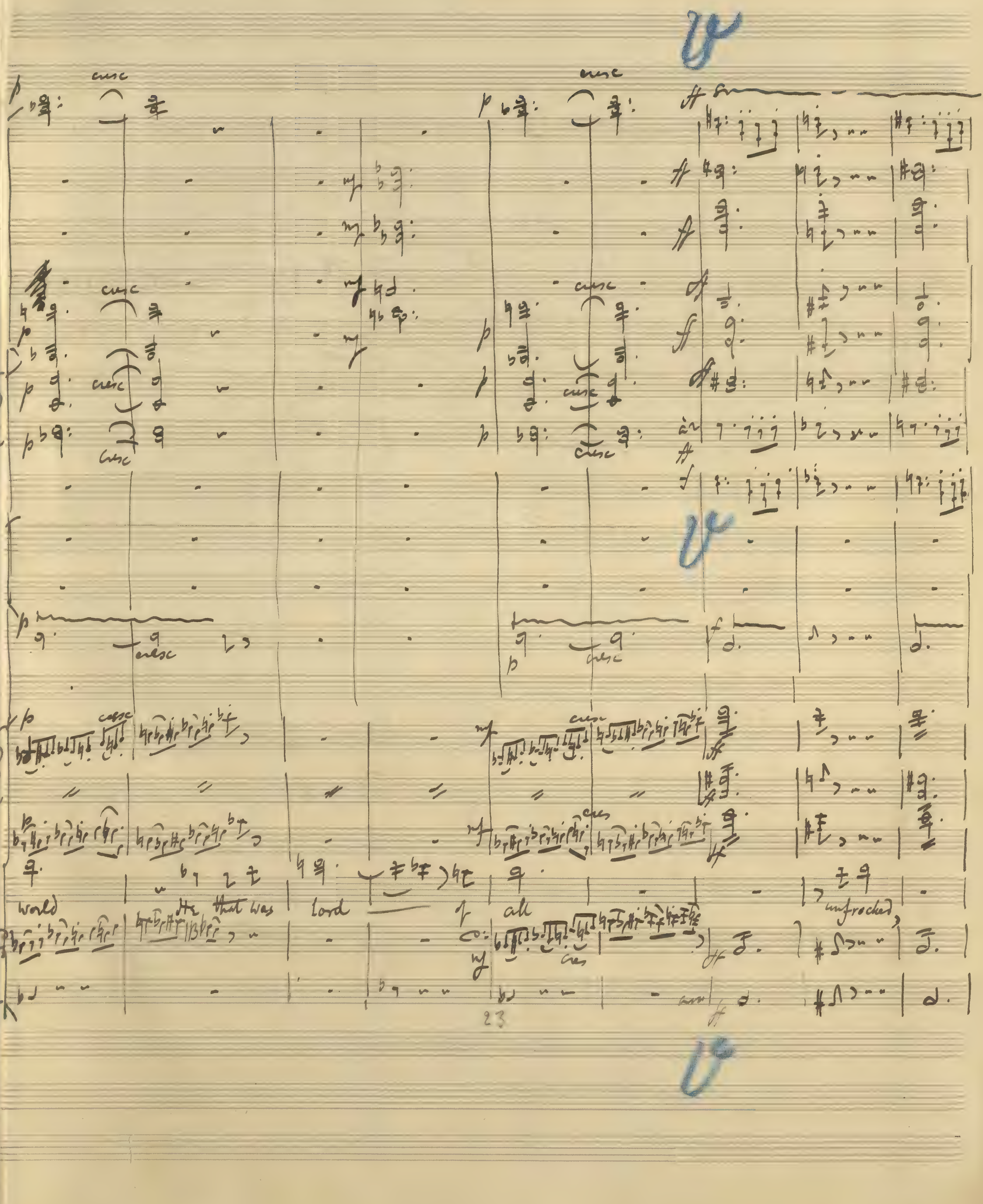
I, on him and ere the day be done, with a dead — woman's tears —

Allegro Molto

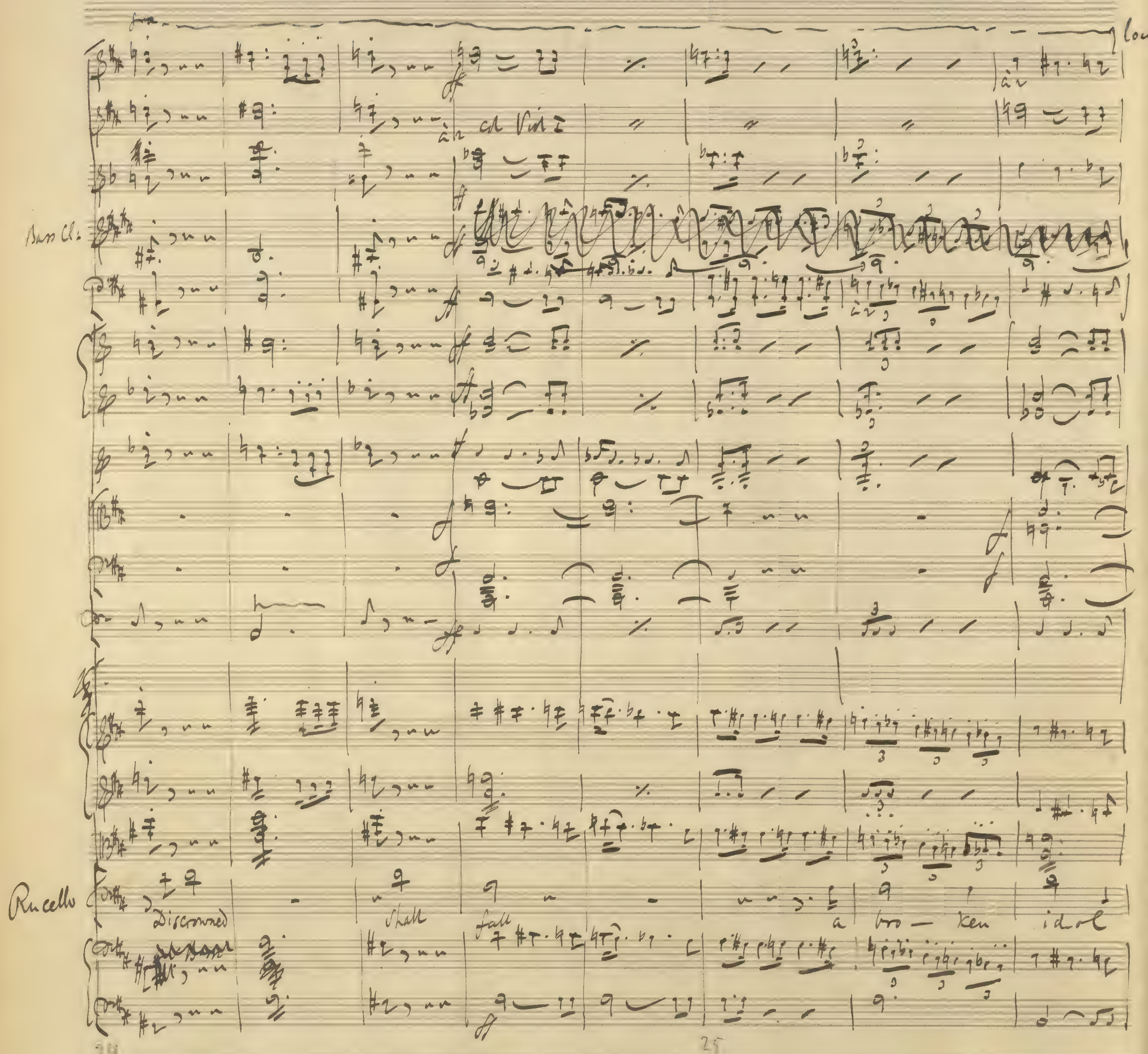
19

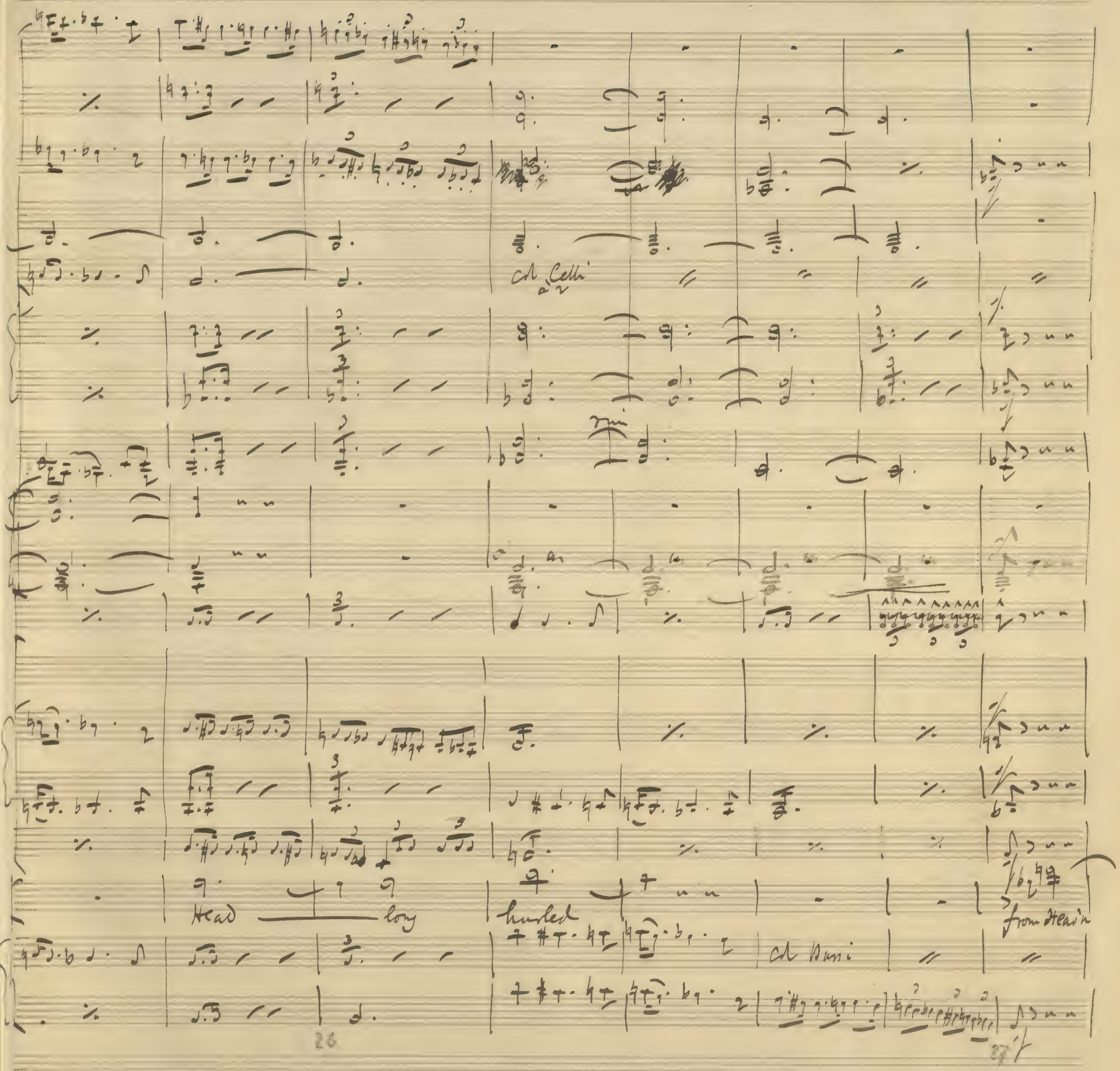
20


I'll pay the debt of years, and he the sum shall tell!
before the gaping
21
22



cresc
world
He that was
Lord
all
unfrocked
23


Bass Cl.
R. cello
col Viol I
à 2
Discrowned
Shall
fall
a
bro — ken
idol
low


Cl. Celli
Head long
hurled
from Head'n
Cl. Bassi

W

cd Vid Imo à 2 gra alta

à 2 cd Vid 2mo

dim

mf

dim

W

cd Imo

Rucello

(He hastily enters the house)

Hell

28

The increasing clamour and swelling hum of voices

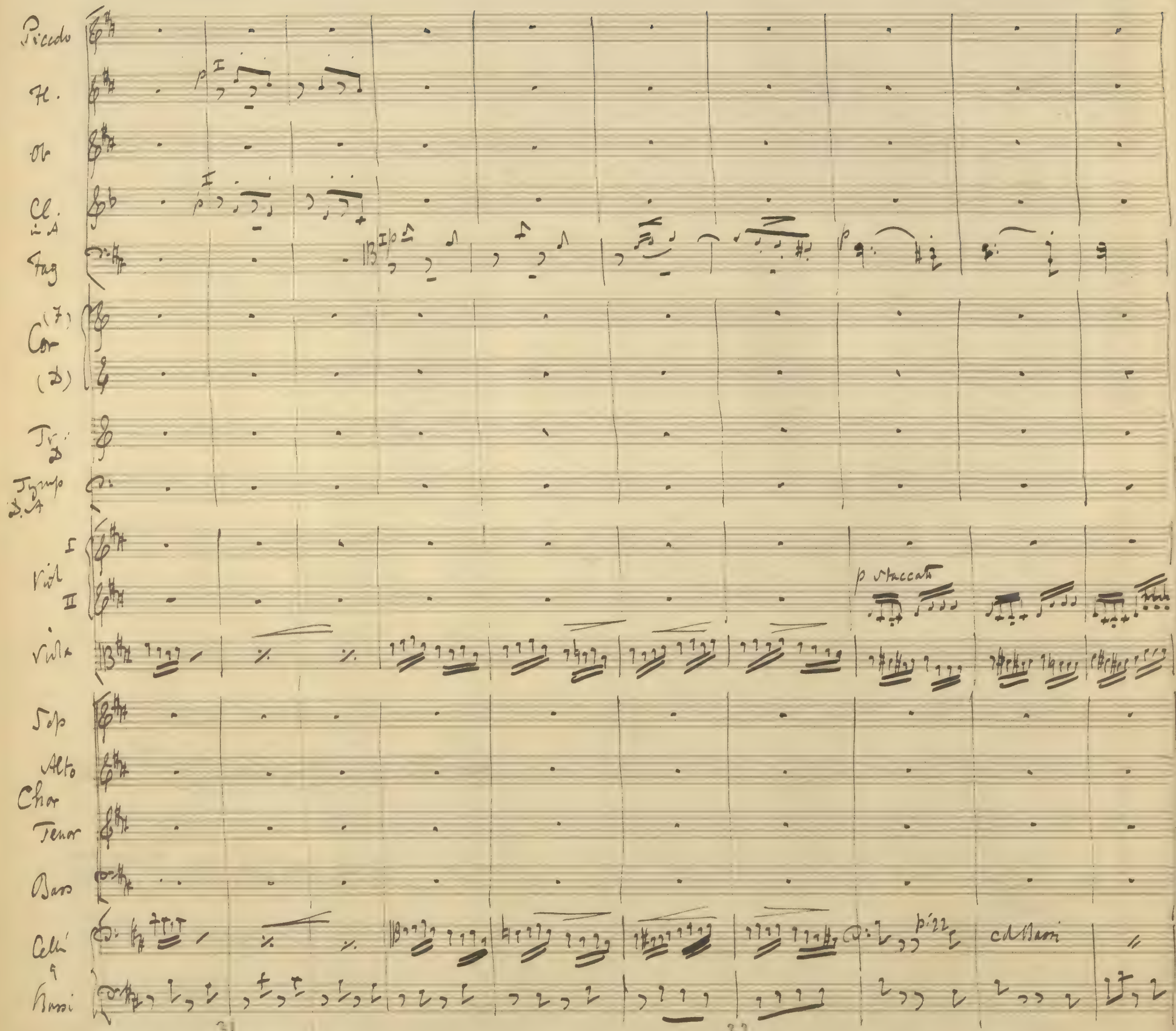
W

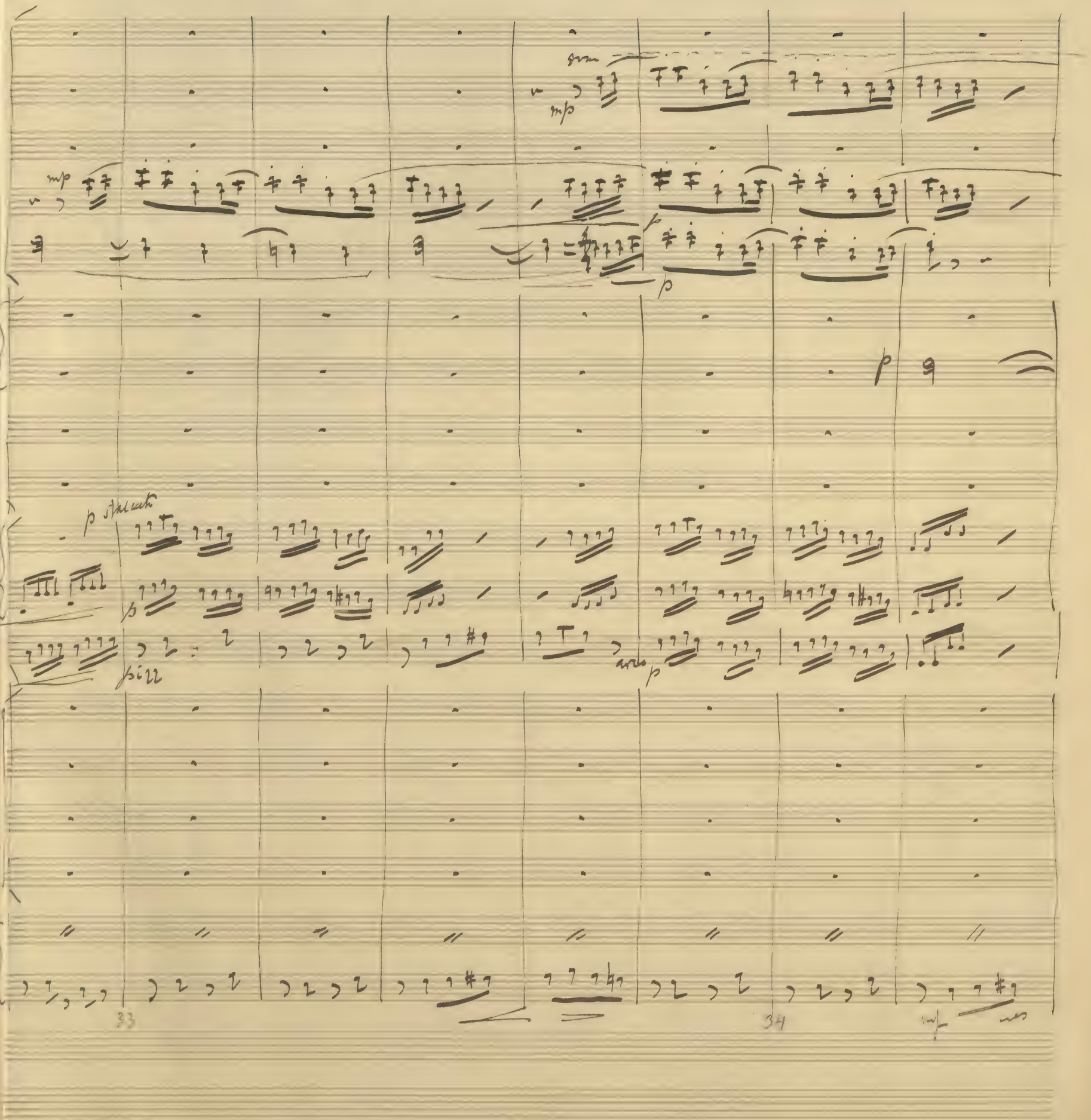
Scene 7.

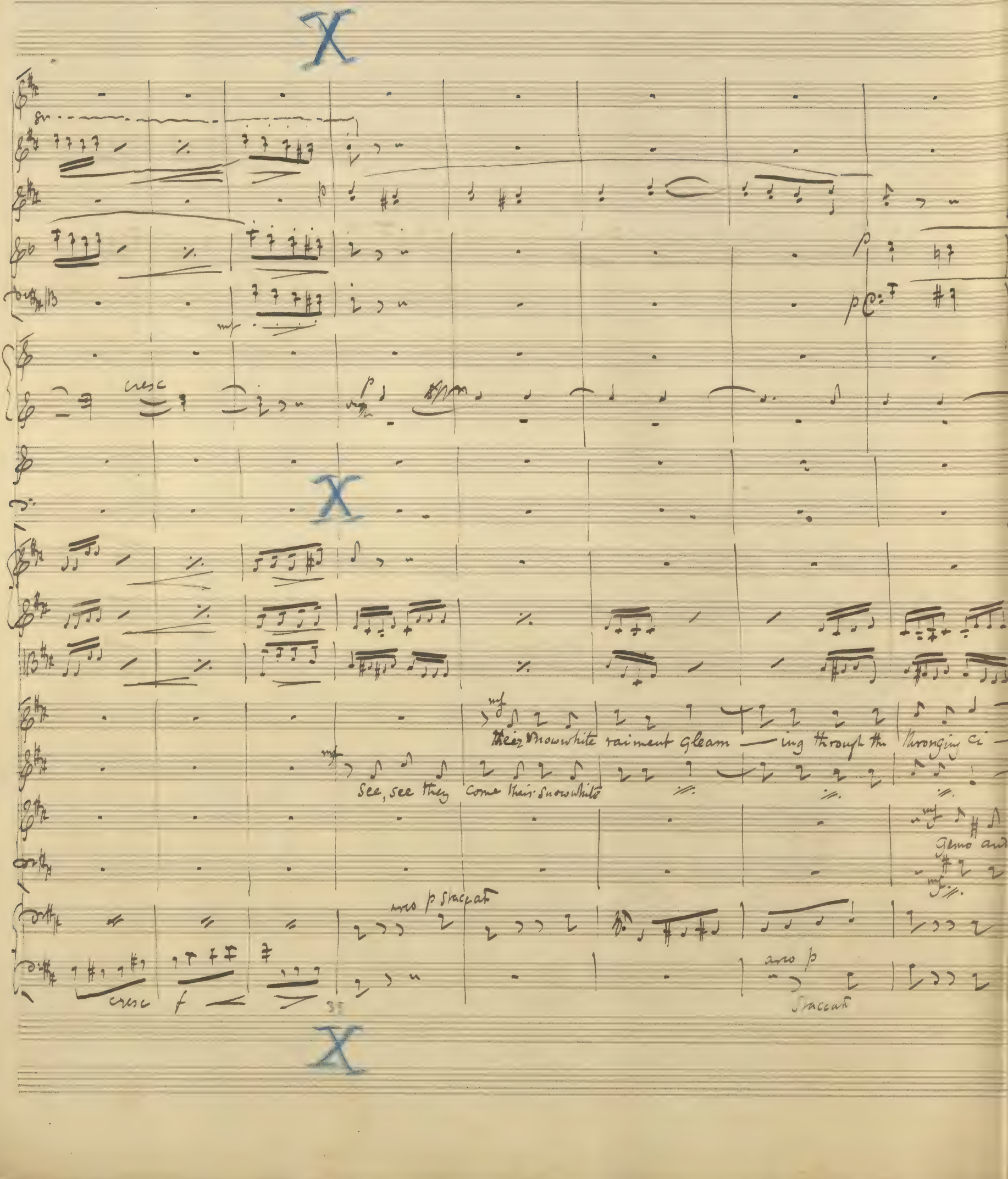
Chorus of Florentines: later the Campagnacci, and the Piagnoni children.

Allegretto

now grows louder as the stragglers, the children, and the first heralds of the approaching crowd begin the Scene.


Piccolo
Fl.
Ob
Cl. in A
Fag
Cor (7)
(D)
Tr. D
Tymp D.A
Viol I
II
Viola
Sop
Alto
Chor
Tenor
Bass
Celli
Bassi
p staccato
p 22
col Bassi
31
32


mp
p
p
p
p staccato
p
pizz
arco
p
33
34
mf



X

cresc

X

mf

Their snowwhite raiment gleam — ing through the thronging ci —

mf

See, see they come their snowwhite

mf

Gemo and

mf

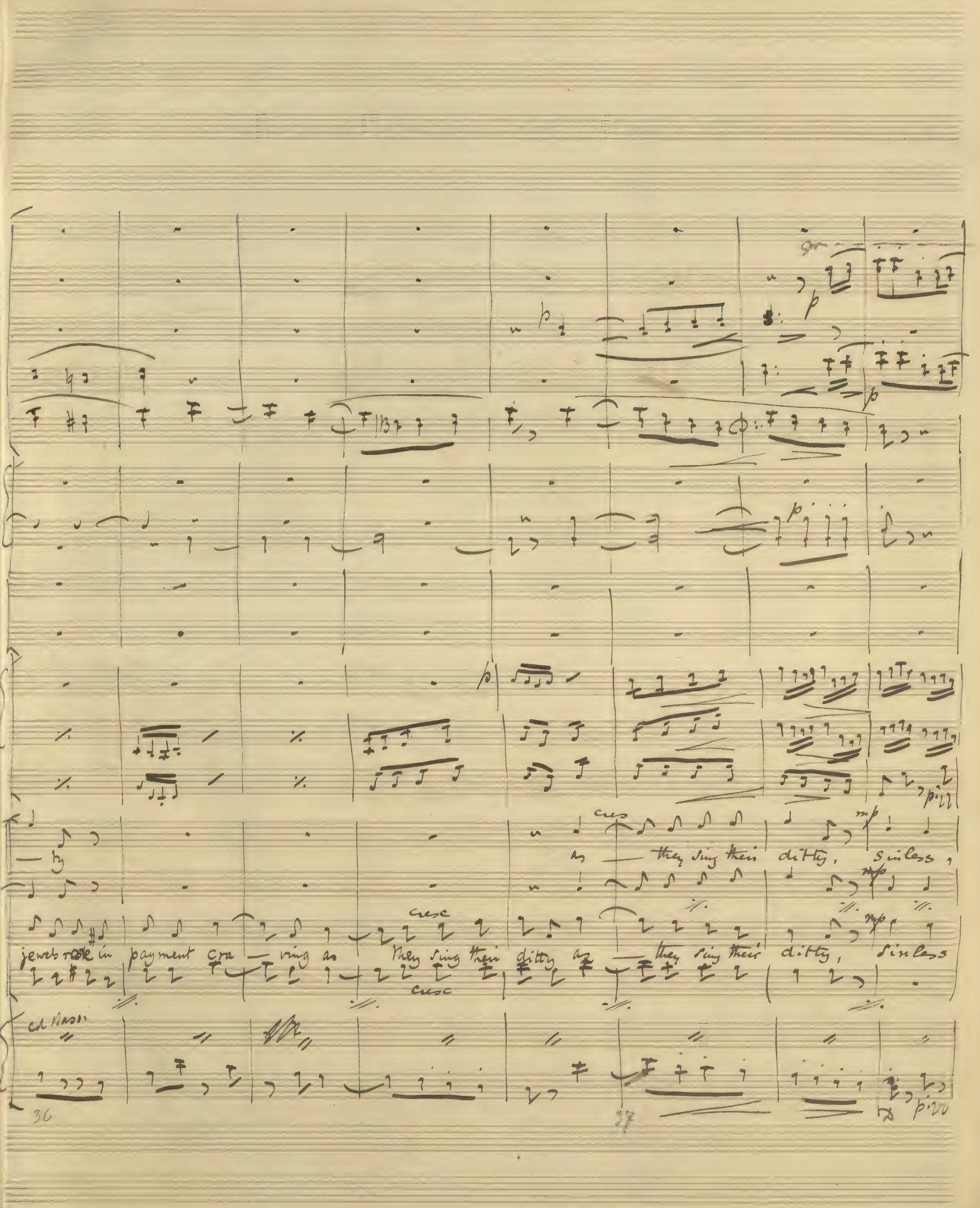
arco p staccato

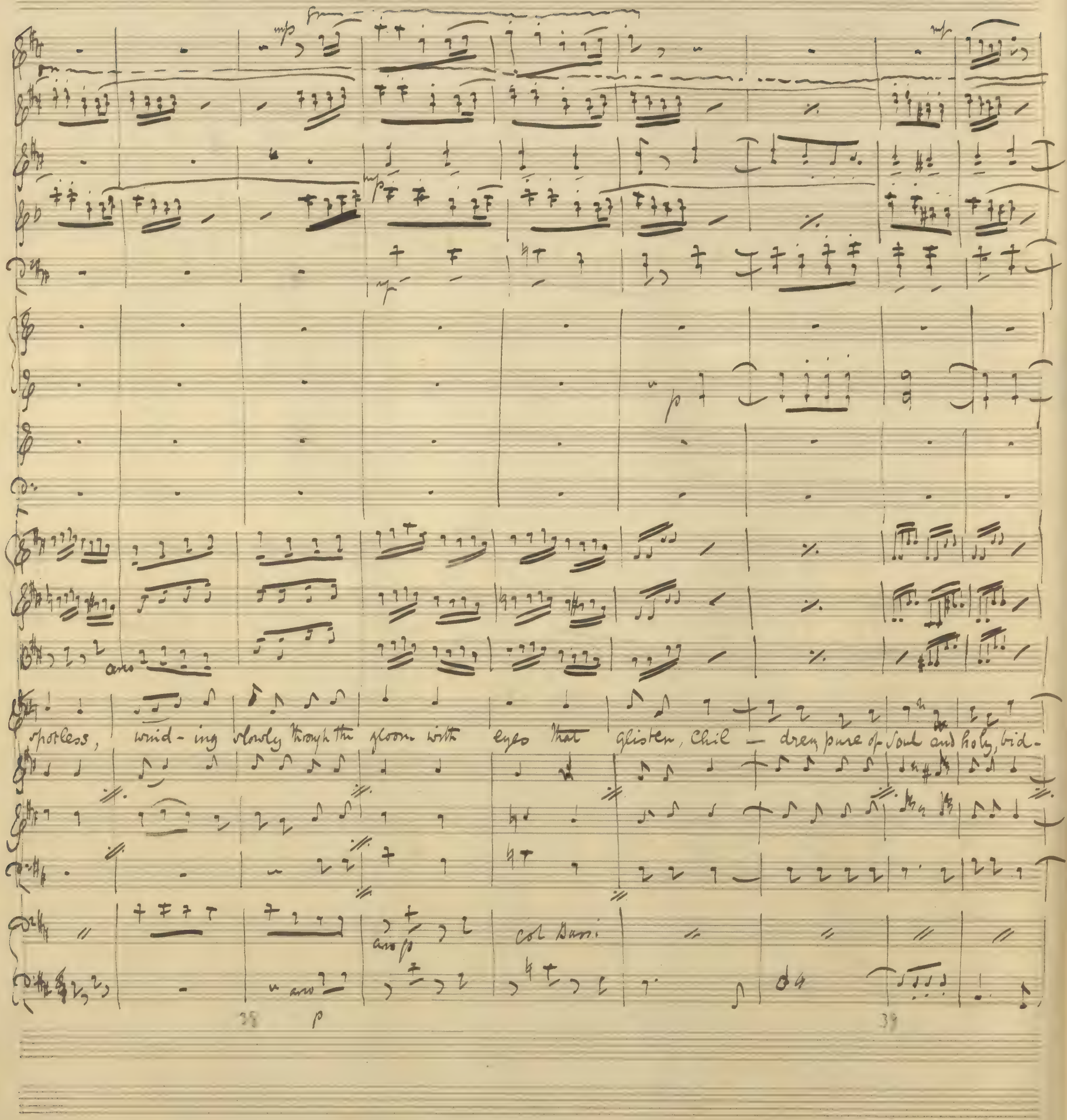
cresc f

arco p

staccato

X


cresc
as — they sing their ditty, sinless,
jewels rose in payment cra — ving as they sing their ditty as — they sing their ditty, sinless
cresc
cresc
col Basso
pizz
36
37


spotless, wind-ing slowly through the gloom with eyes that glisten, Chil — dren pure of soul and holy, bid-
col Bassi
38
39

ding Ho — rence halt and lis — ten.

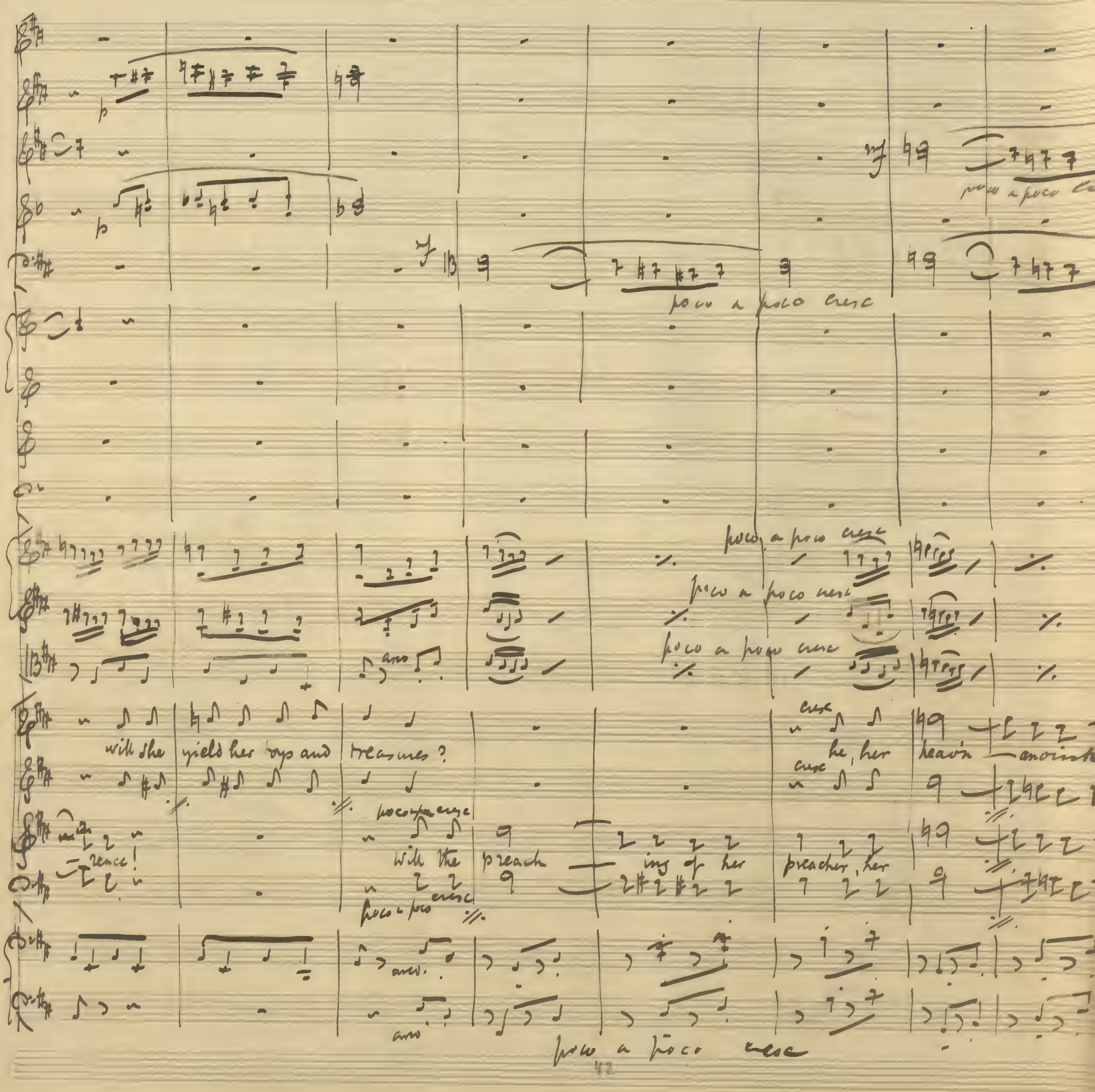
Ho — rence!

Ho — rence!

with They move her,

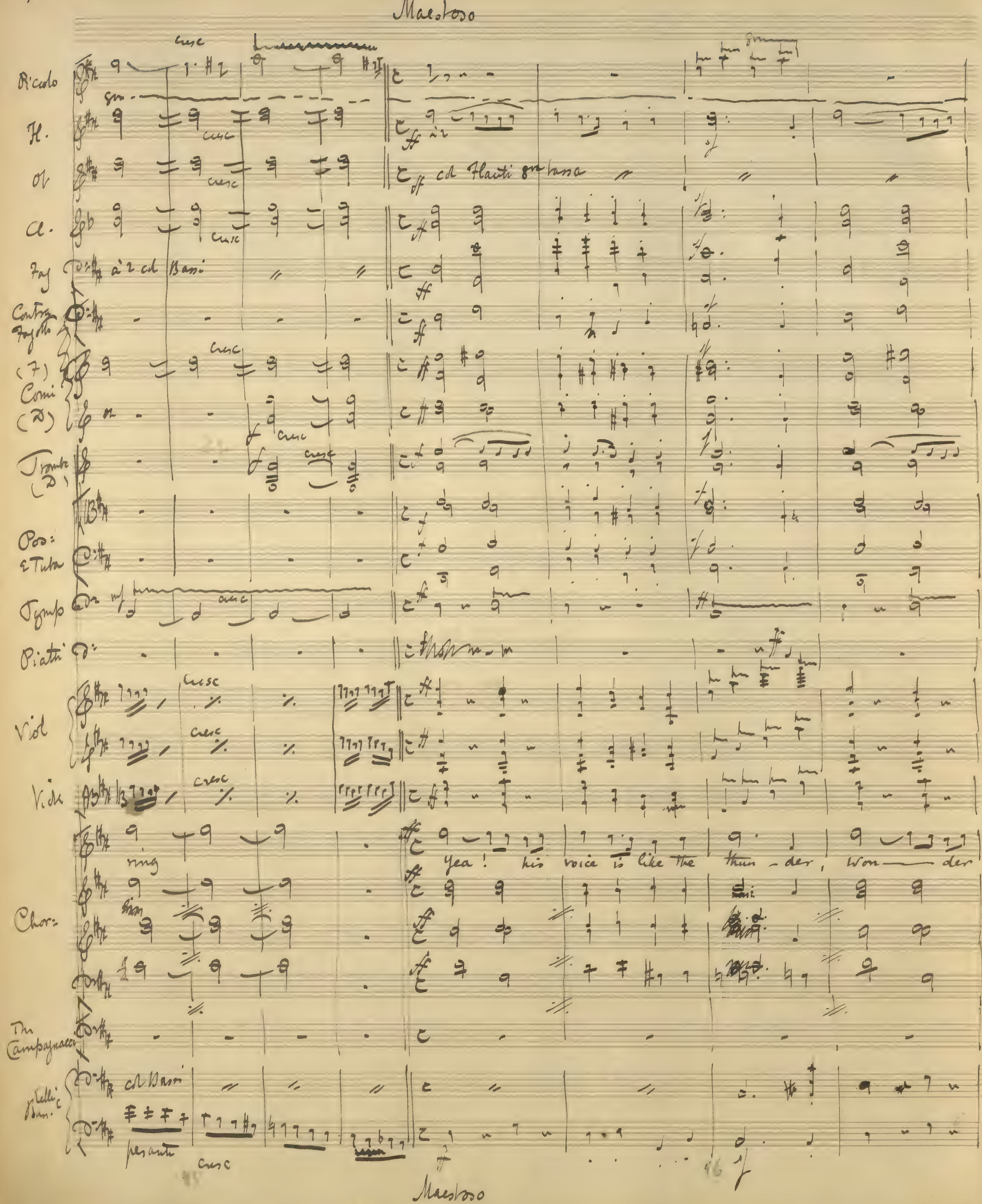
reach her

Ho —



poco a poco cresc
will she yield her rays and treasures?
will the preach ing of her
preacher, her
heav'n
poco a poco cresc

teacher, wife her from her wanton plea — sures, An — swers she with clarion


Maestoso
Piccolo
Fl.
Ob
Cl.
Fag
Contra Fagotto
Corni
Trombe
Pos: e Tuba
Tymp
Piatti
Viol
V. de
Chor:
Tri Campagnacci
Celli e Bassi
cresc
col Flauti 8va bassa
à 2 col Bassi
ring
Yea! his voice is like the thun - der, Won - der
col Bassi
pesante
Maestoso

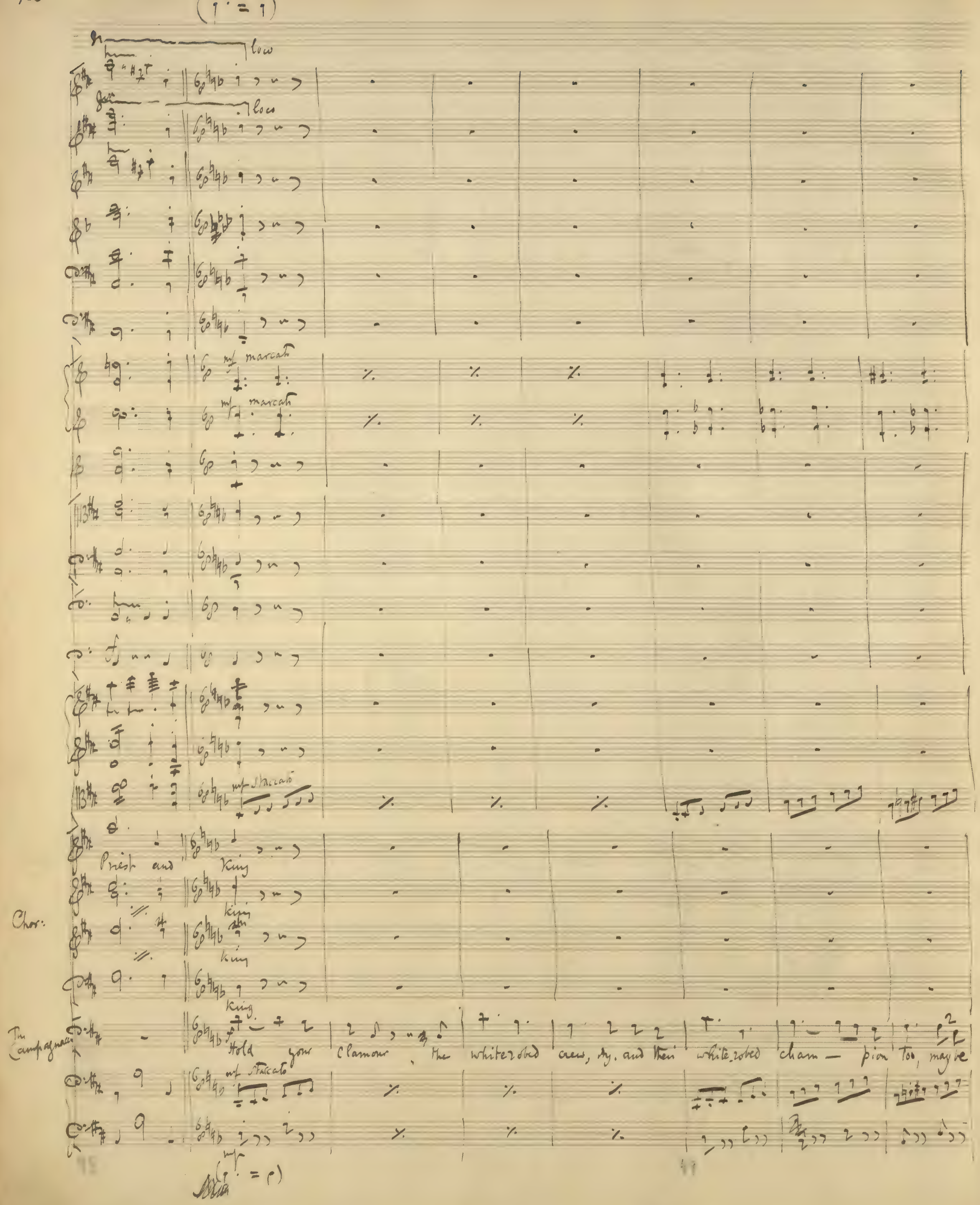
he hath wrought on won - der, Sin and death are rent in sun - der, Hail him, hail him, hail him, Prophet,

Hail him hail him Prophet,

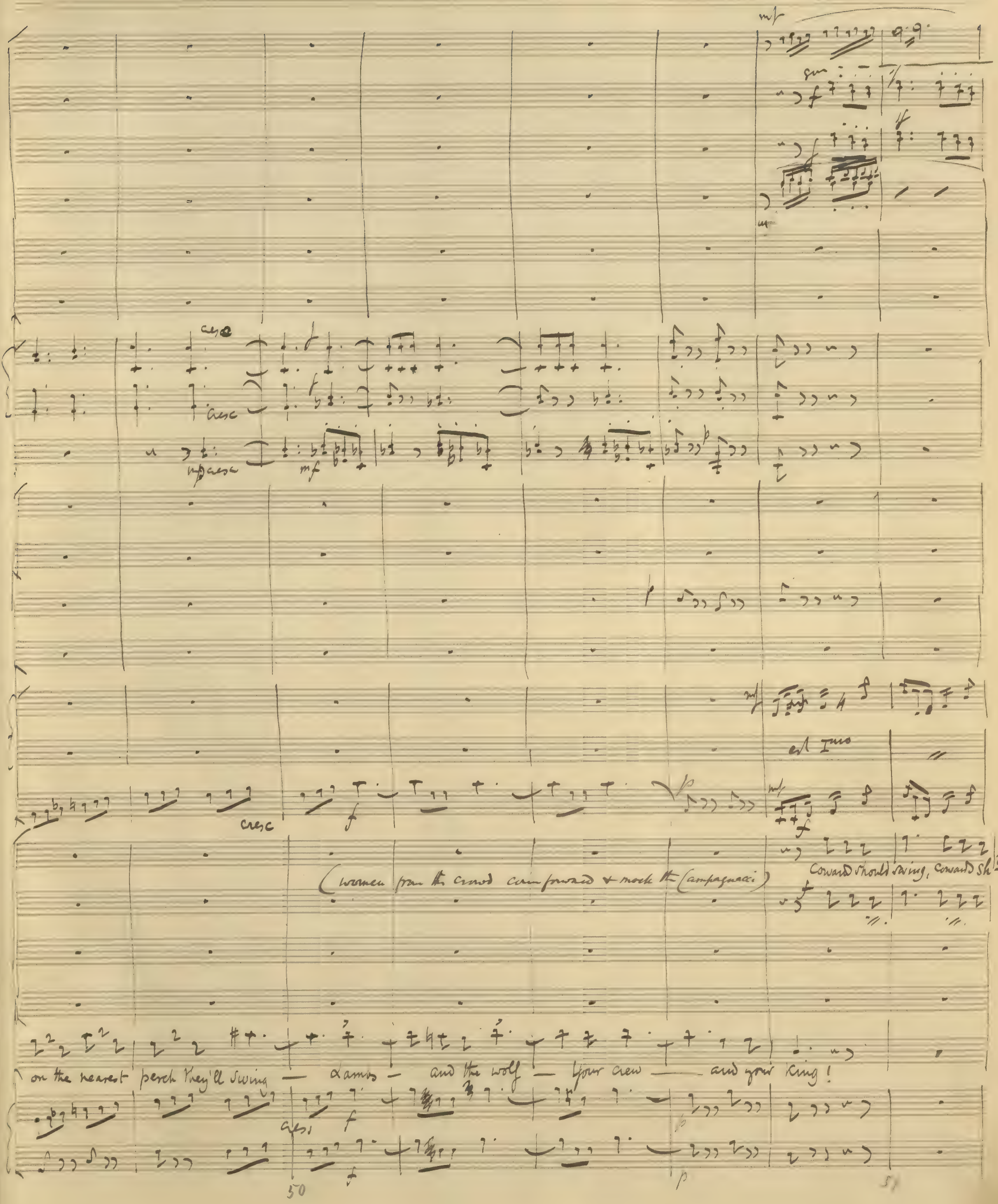
Hail him, hail him, hail him Prophet,

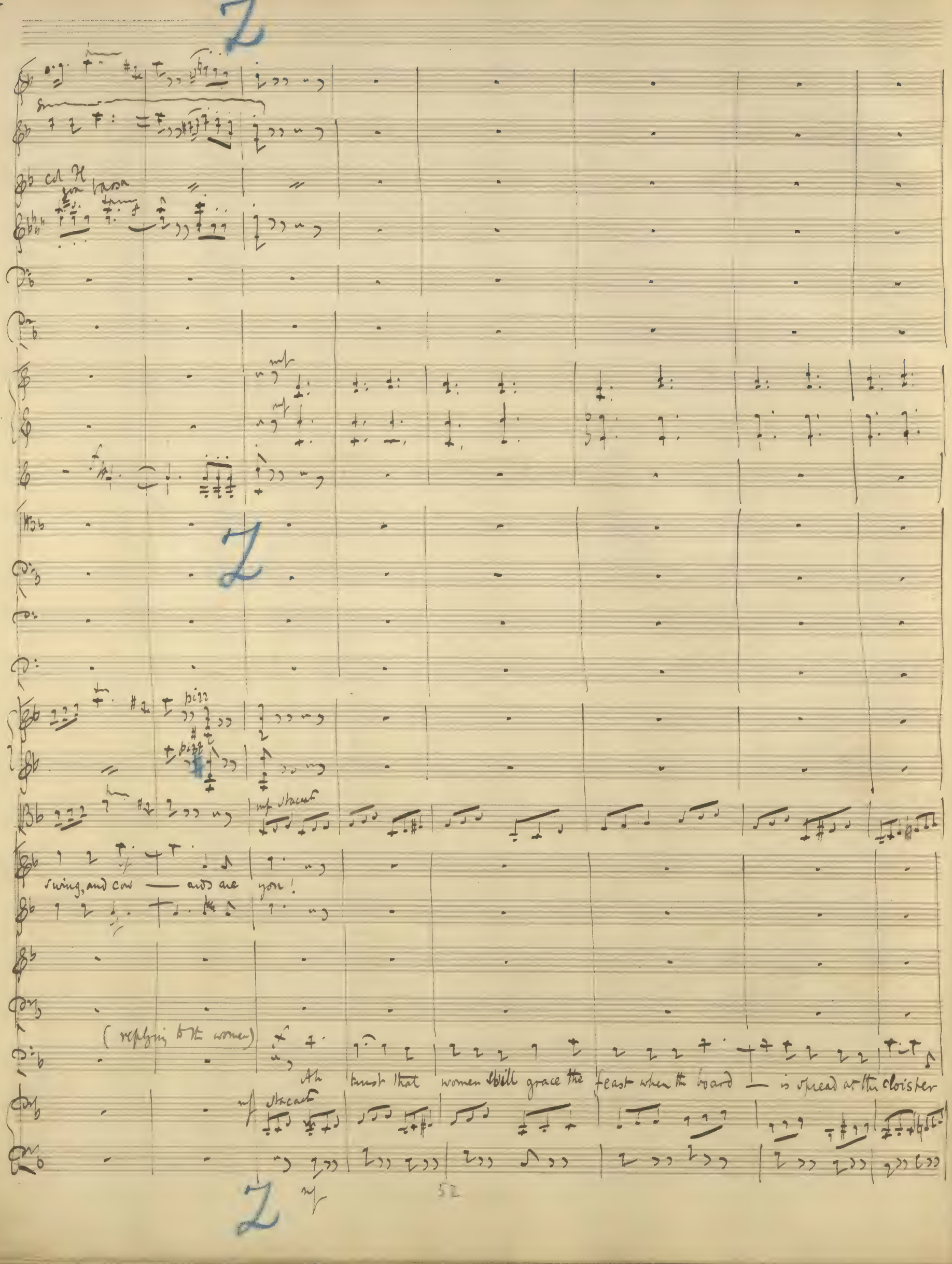
Hail him hail him Prophet,

Col Basso



loco
loco
mf marcato
mf marcato
mf staccato
Priest and King
King
King
King
Chor:
Tin Campagnacci
Hold your Clamour, the white-robed crew, sly, and their white-robed cham — pion too, may be
mf staccato
mf


cresc
cresc
mf
cresc
est Imo
(women from the crowd come forward & mock the (ampagnacci)
Coward should swing, Coward Sh^d
on the nearest perch they'll swing — Lamos — and the wolf — your crew — and your king!
cresc


col H
gran bassa
pizz
pizz
mf stacato
swing, and cow — ards are you!
(replying to the women)
Ah trust that women will grace the feast when the board — is spread at the cloister
mf stacato

door, with prayer for food and for host

priest — go to!

go to!

but men want something

53

54

(p = p.)

Cowards should swing, cowards should swing, and cow — ards are you!

They come they come

Chor.

They are here

See see they come they are here

They

See, see they come They are here

They come, they

(They turn menacingly towards the approaching procession)

The Campaigners

more, we'll give these singers of psalms their due —

Aa

cresc

cresc

cresc

col Fl. gran passa

cresc

cresc

mp

cresc

Ac

cresc

mf cresc

cresc

cresc

cresc

Let the road be clear 'Tis his message that they bring — cresc yea — his

cresc

cresc

cam Let the road be clear! 'Tis his message that they bring — cresc

cresc

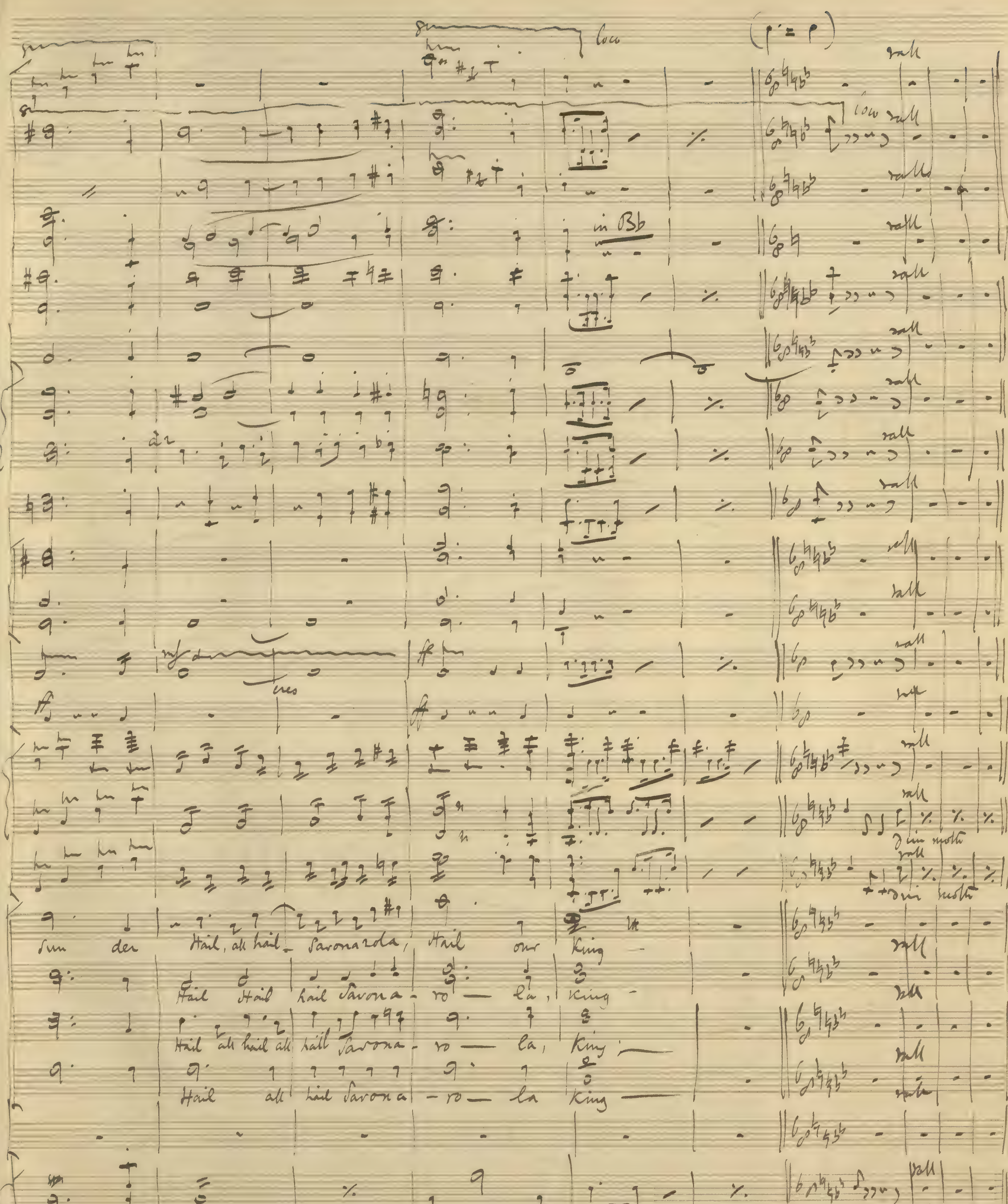
Col Bassi

cresc

Aa

voice to like the thun — der, won — der he hath worked on won — der, sin and death are rent in

(Clad in their white robes the child band of the Piagnoni enter, making their way through crowd, turning first to one & then to another as



They sing their processional hymn. Some carry baskets into which the spoils are flung.

Flauti

Oboi

Clarinetti

Fagotti

(F) Corni (D)

Viola

Chorus of Piagnoni (Corp)

Youth and maiden, Ye who are laden, weary with weight of gold

Chorus

Grace for a token, ere ye be broken, broken and bent and old

Chorus

gems and jewels and rich at-tire, of your charity, pray, of your charity pray for the ho — ly

Bb

Più Mosso

accelerando

~~L'istesso tempo~~

Fl

Ob

Cl

Fag

Cor

Tr

Pos

Tem

Viol I

Viol II

Vla

Cor

Tenor

Bass

Col Bassi

Bassi

mp

à 2 col Viol I

cresc

espress

Legato

pp

mp espress

div

fire!

We want them not come, take, come on to the

Here. for the flames Here come, come, take, come on to the

and more are here! and more, come on to the

and more are here come on to the

Bb

~~L'istesso tempo.~~

accelerando

65 Più Mosso

più sostenuto — — — al

Piagnoni

Chor=

ye who are aged, battle long waged,

pyre, will warrant the fire shall blaze with fu—el that's bright and clear.

Fl.

Ob.

Cl.

Fag.

(F)

Corni

(D)

Viole

Pianoforte

weary are ye with the strife — men weeps your story, come, take your glory, crowned with the crown of

68 69

life — Trappings of youth, your hearts desire — of your charity pray, of your charity pray, for the ho — ly

70 71

Cc più mosso

L'istesso tempo (♩. = ♩.)

accel

Fl. — mp — à 2 col Viol. I^mo

Ob. — mp — mp à 2

Cl. — mf

Fag. — mf

Cor. — mf — à 2 — espress — asc.

Tr.

Pos. e Tuba — Ten. — p — legato

Cc

Tymp.

Viol. I — mp espress — cresc

Viol. II — mp espress — cresc

Viola — div — cresc

Piagnoni loro — fire!

Chorus — mf — They turn as a brand! — come, take, — f — come, take

mf — take, take the square — take, take, destroy! — f

f — ay, take and away! with your faggots stack

f — ay take, ay take & away

Chorus of Campagnacci — f — Way away with the pack and their

(The Campagnacci push in amongst the throng)

Celli — col Bassi

Bassi — p — cresc

(some of the matrons & old men tear off their bedizenments)

accel

Cc

accel sempre

Più Mosso

sempre accel

psalms, that sour sweet

holiday! down!

Down!

Down — with the canting crew! down —

Rescue

Rescue

sempre accel:

Più Mosso

sempre accel

Allegro (♩ = ♩ of Larghetto)

Piccolo

H:

col H

cresc

mf

Dd

Piagnoni

Help!

Res — cue, help

Res — cue, help

Rescue, Rescue

Chorus

Help

rally and stand

Rally and stand

Rescue Rescue

Campagnaccio

— with the Canting crew, keep — your treasures, yours — are your pleasures! Down with them, Down with

col Bassi

col Bassi

cresc

75

76

Dd

cresc

cresc

col Fl 8va bassa

cresc

cresc

Tuba

col Imo

Rescue Rescue

Clear the way for the sainted band — clear

Rescue

Clear the way for the sainted band, Clear

they are few, down with them, down with them, they are few

Albani

Piccolo

H.

Cor

Tymp

Piatti e gran Cassa

Tamburo Piccolo

Viol I

Viol II

Rajnoni

(The procession moves on)

(They drive back the Compagnacci who are for the moment worsted)

Gems and jewels, your heart's desire — of your charity

the way!

Chorus

the way

Clear the track

Compagnacci

Down with them

Cassa

6/8

All° non troppo.

cresc

cresc

mf

mf

mf

mf

mf

mf

mf stacc

mf stacc

mf stacc

mf stacc

mf

mf

cresc

cresc

cresc

pray, of your charity pray for the ho — ly fire!

f

send your suc —

Ho There! res — cue Rally rally, send yr succour

f Ho there! res — cue! Ho there res — cue, send yr succour

rally, rally rally, ral

mf stacc.

mf

mf cresc

mf

mf

mf cresc

col Fl gran Cassa

Tymp

Piatti

Gran Cassa

Tantino piccolo

cresc

cresc

Vide

cresc

Chor

cour, sound the tocsin swell your num - bers, sound the tocsin swell if num -

street and al - ley!

sound the tocsin swell your numbers sound the tocsin swell your

Compagnacci

ly sound the tocsin, swell your numbers, sound the tocsin swell if num -

col Bassi

pm

Ee

mf

mf

mf

bers up — and rouse ye, up — and rouse —

up and rouse ye up — and rouse

men of Florence up & rouse ye, men of Florence up & rouse —

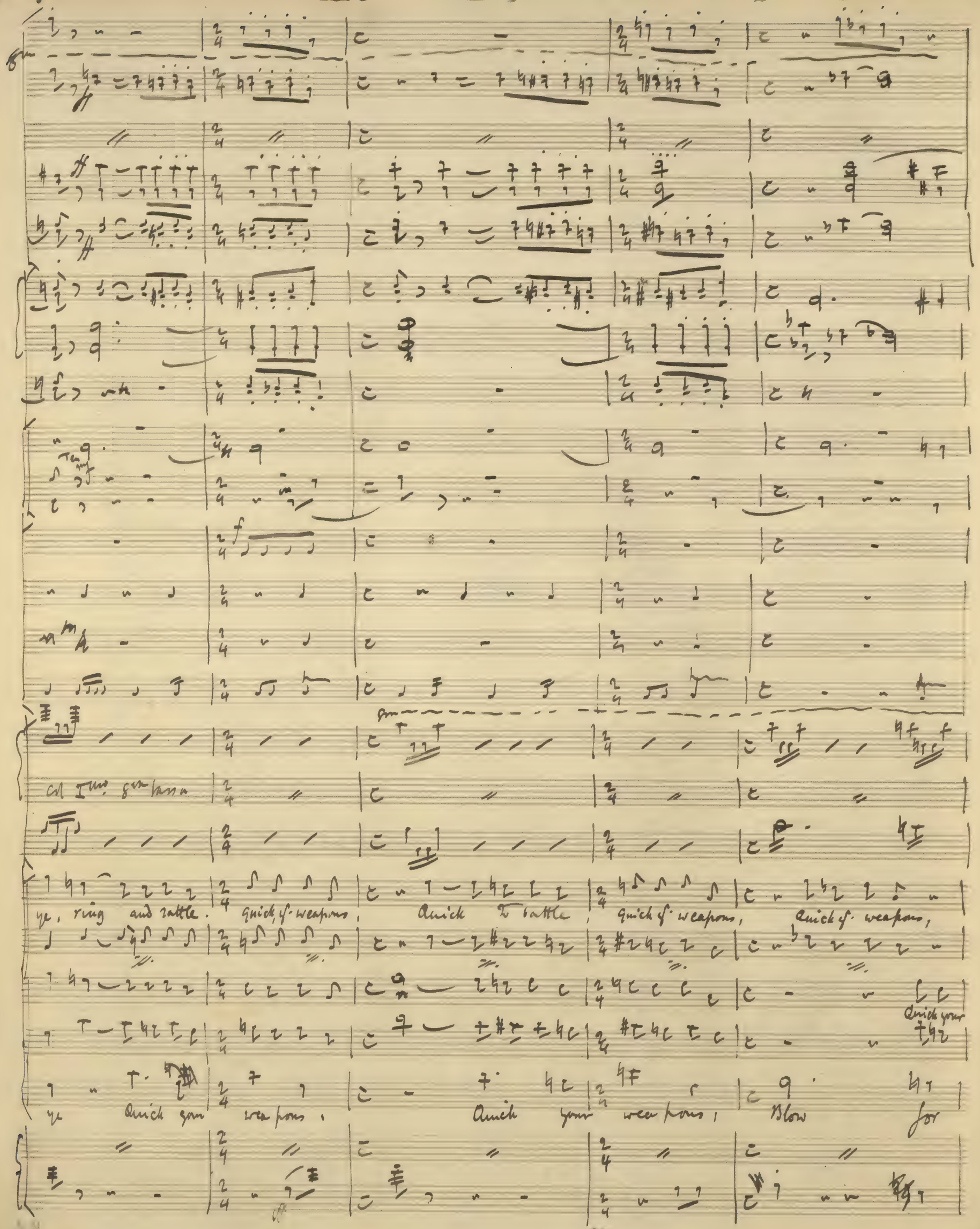
numbers men of Florence up & rouse ye men of Florence up & rouse —

bers, men of Florence from your slumbers up & rouse ye, men of Florence from your slumbers up & rouse —

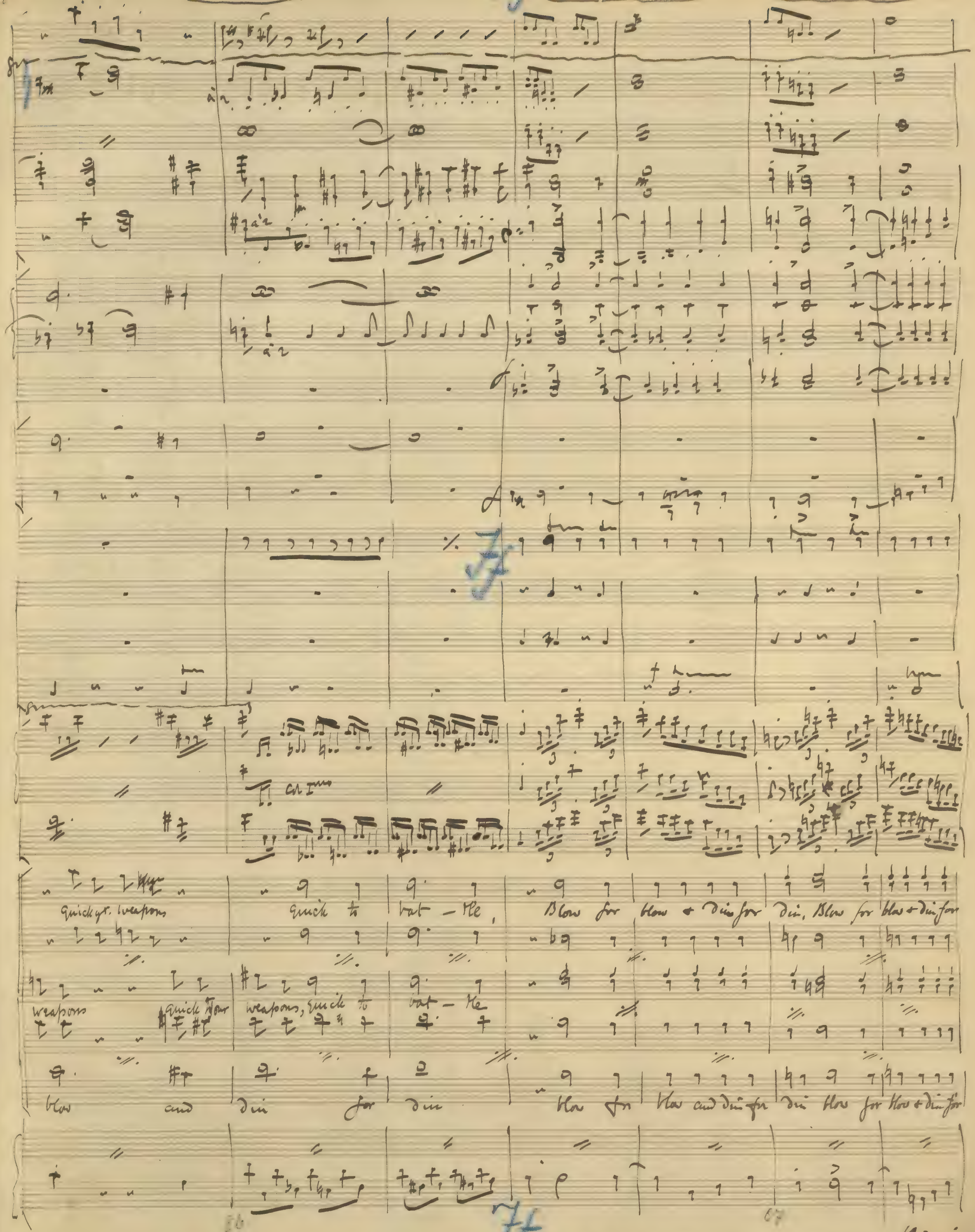
mf

Ee

As the above Chorus proceeds



in gradually increasing excitement, the struggle commences, the Compagnacci Essaying to Drive



back and break up the Procession of the "Vanities", the crowd rallying to protect it: blows are exchanged: blood is about

in A

Fag

Contra Fagotti

à 3

Tymp

cresc

muta in B.E.

Piatti

Tamburo

Piccolo

loco

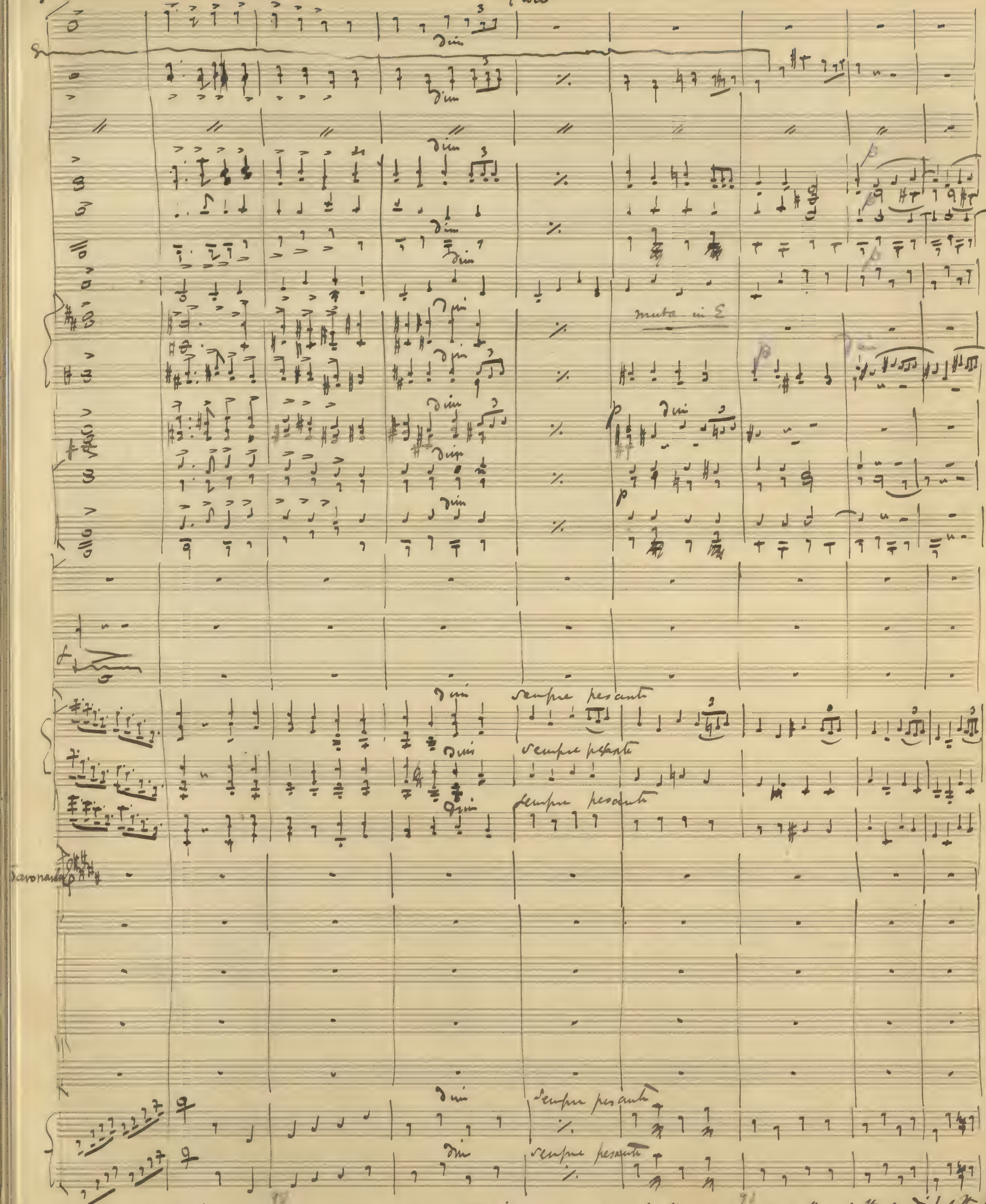
col 1mo gran cassa

Din, Strike The ho — ly cause shall win

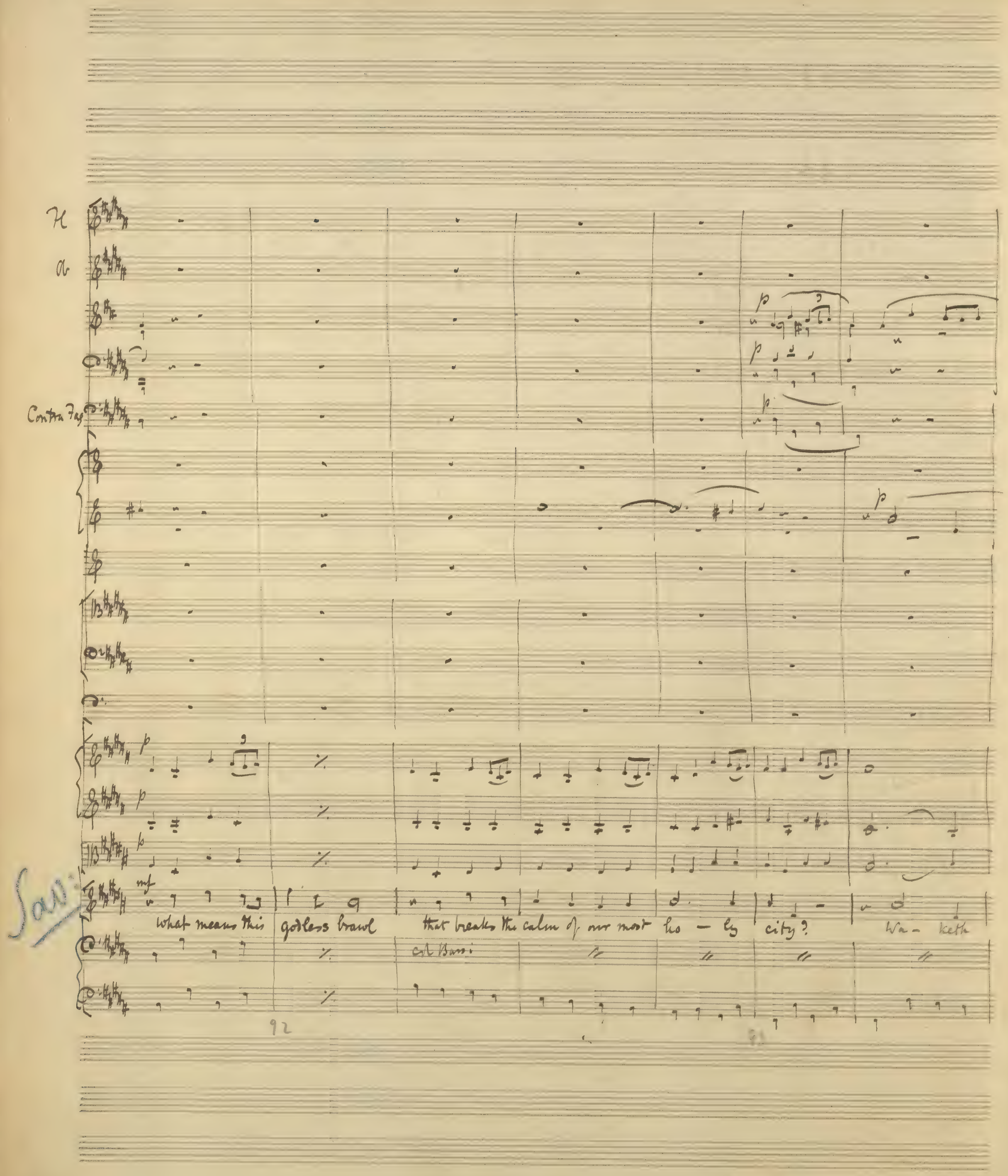
Din, strike The ho — ly cause shall din

col Bassi

15 by shed, the whole culminating in fury as the last line is reached, when the Dominican hymn falls on the ear of the



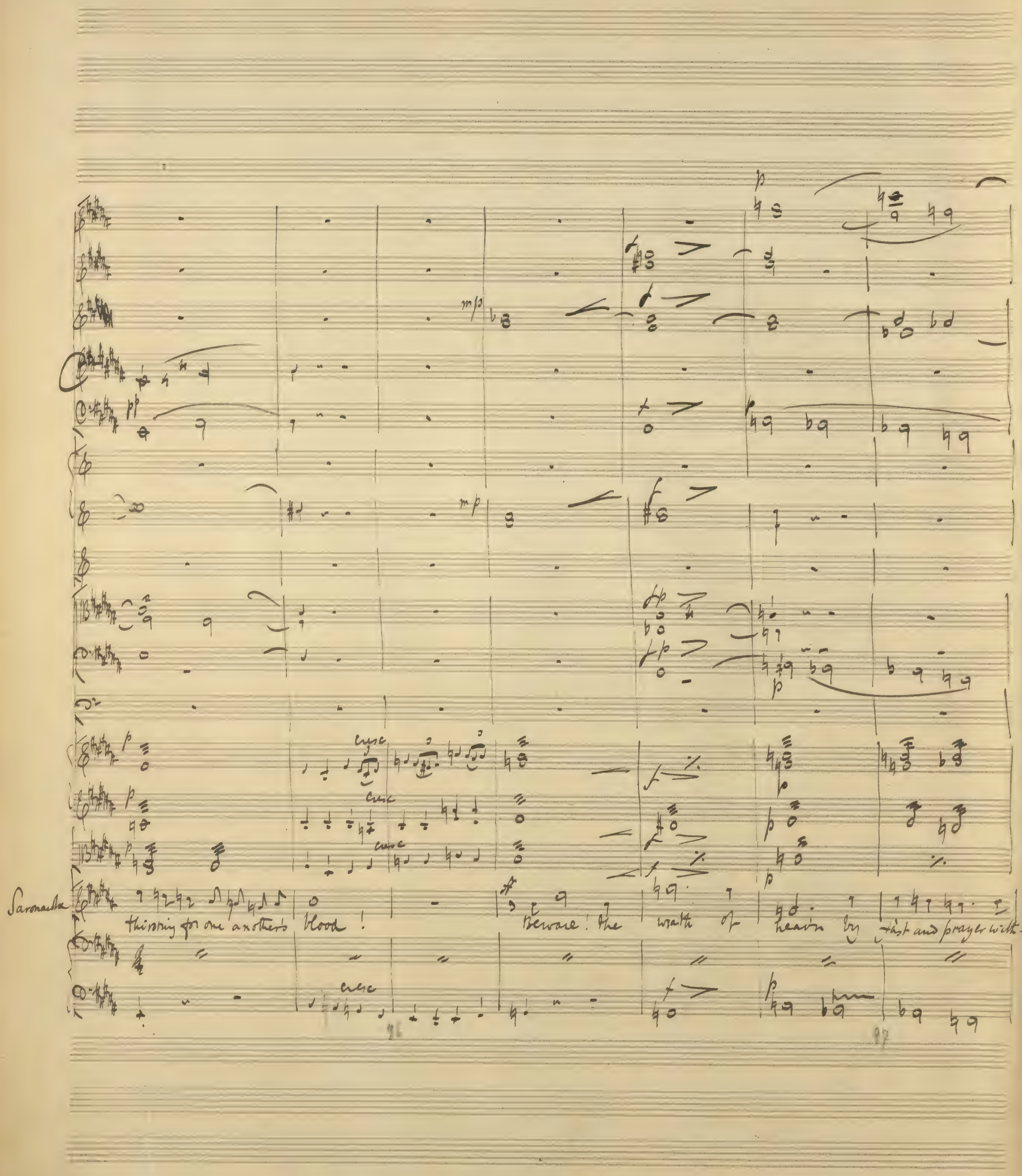
swaying multitude. It acts as a charm. Weapons are dropped, the riot ceases, and a pathway is opened up through the midst of the throng. As the crowd falls back, Savonarola enters. He is attended by two friars of his order. As he advances the women kneel for his blessing. The men salute him.


H
Ob
Contra Fag
Sav:
mf
what means this godless brawl that breaks the calm of our most ho - ly city? Wa - keth
col Bassi
92

Gg

She from out her startled sleep — to find her own sons of the cross no more but pagan hounds

Gg


Saronaulx
thirsting for one another's blood!
Beware! the wrath of heav'n by fast and prayer with-

Adagio tranquillo

Fl

Ob

Cl

Fag

Contra Fag

Cor

Or

Ors

Tymp

I Vis. II

Adagio.

Viola

Savonarola

held waits but a sign — to fall!

Chor

so wrath

so ~~he doth~~ wrath shall ~~will~~ cease, his

As he doth will so wrath shall cease, his

As he doth will so wrath shall cease, his

Celli

Basi

Adagio tranquillo

Savonarola

(He extends his arms & heaven as if imploring a blessing) mf cresc

de - scend, de - scend, Thou ever blessed dew

doth cease his word the raging storm of hate doth still.

Chorus

words are peace his word the raging storm of hate doth still.

200

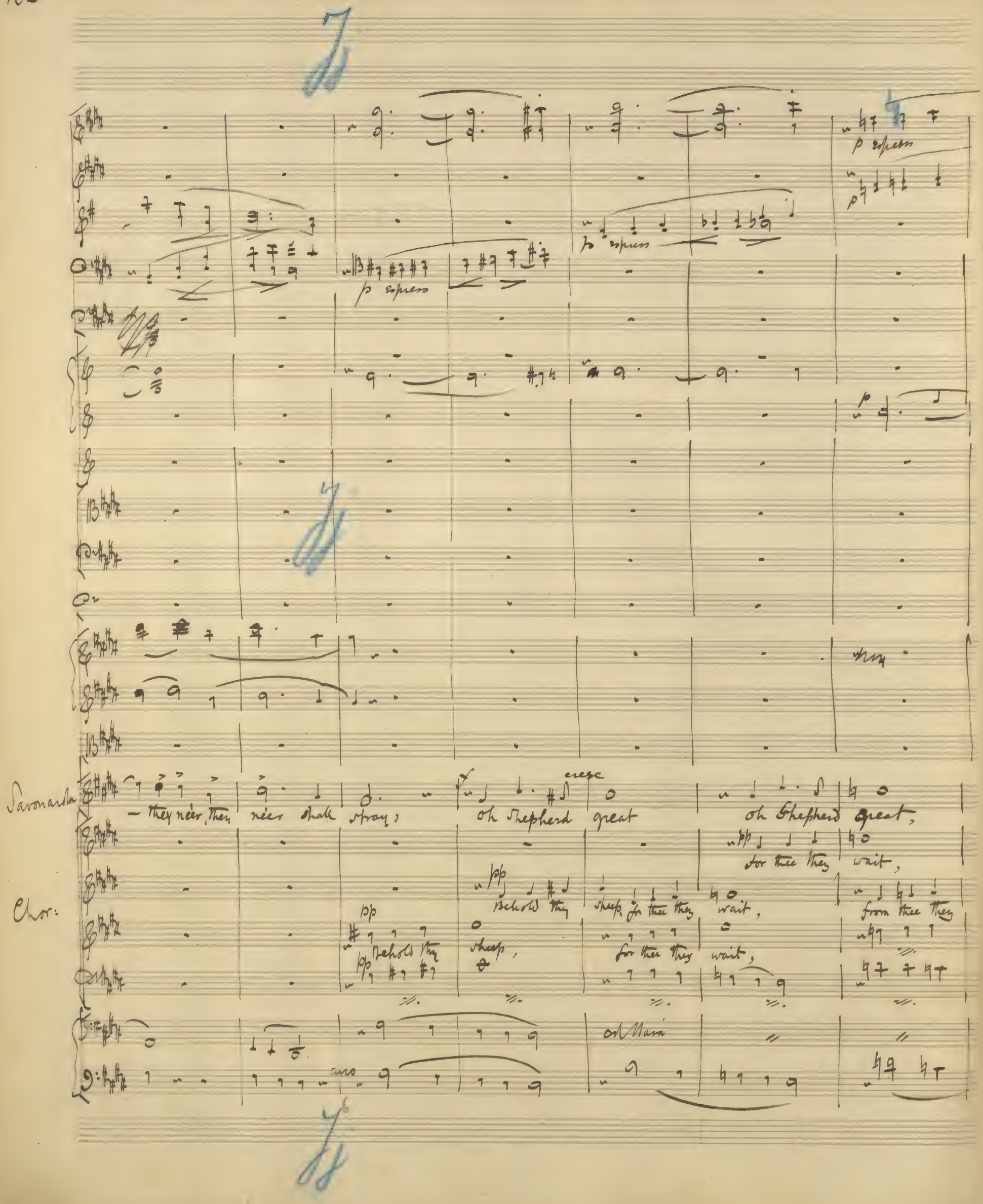
from heav'n a - bove, their fainting souls re - fresh, their faith - re.new! Make strong their love!

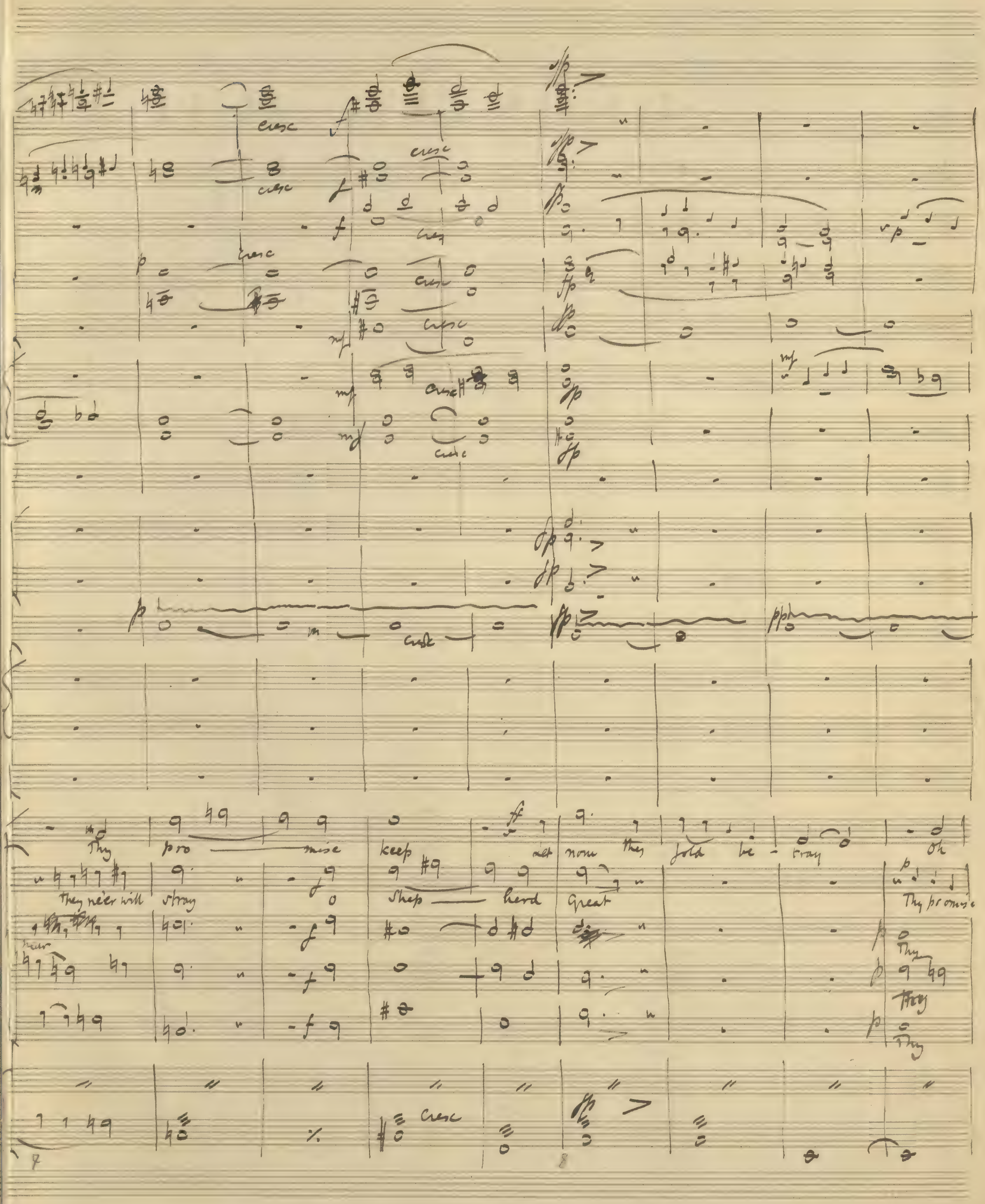
Savonarola

Thou knowest all my strife for them to win — a crown di - vine; Guard thou thy children all un -

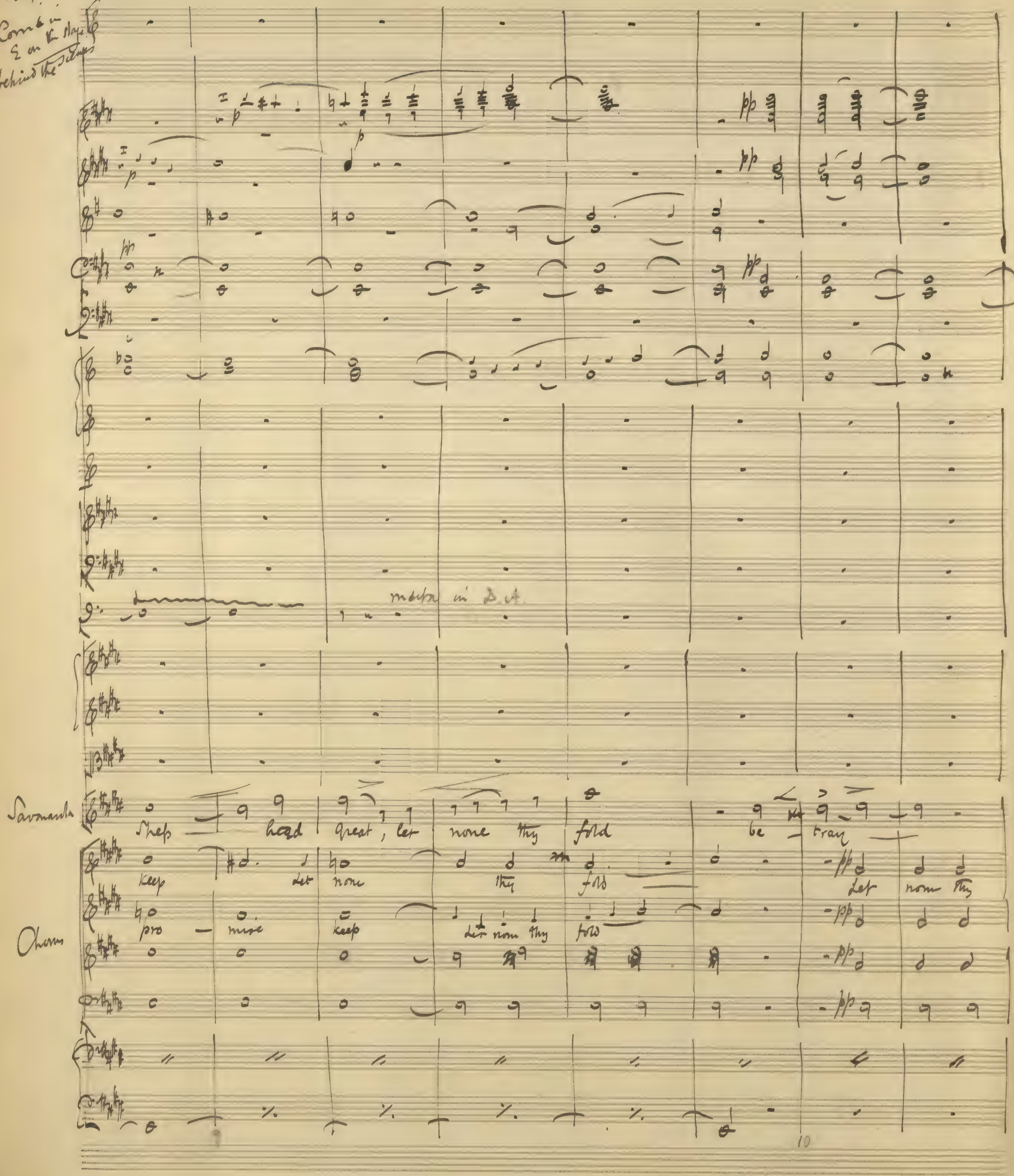
Chorus

stained of sin — for they are — thine, thine own, thy sheep, — for thee they wait — from the


p espress
p espress
p espress
Savonarola
— they néer, they néer shall stray;
cresc
Oh Shepherd great
Oh Shepherd great,
for thee they wait,
Chor:
Behold thy sheep, for thee they wait,
from thee they
Behold thy sheep,
for thee they wait,
arco


cresc
Thy pro — mise keep Let now they fold be - tray Oh
They ne'er will stray o Shep — herd Great Thy promise
Thy
Thy
Thy
cresc

2 Corns in E on the stage behind the scenes



Allegro Molto Francesca. Rucello. Nardi. Bandini. Savonarola and Chorus.

Scene 4

cresc

ff

pp

Sao:

mf

Who breaks our place?

fold be — tray

pizz

arco

p

staccato

A horn of alarm is heard without.
All rise suddenly.

Kk

Fag

I & II Cor III & IV

Kk

p sempre staccato

p sempre staccato

Francesca

Rucello

(Rucello has made his way through the throng from the house)

Rucello

Some traitress, so they

Chorus

see! see! see! a spy

a spy! they bear her here!

see, see, see a spy

a spy a spy see! see!

a spy! they bear her here

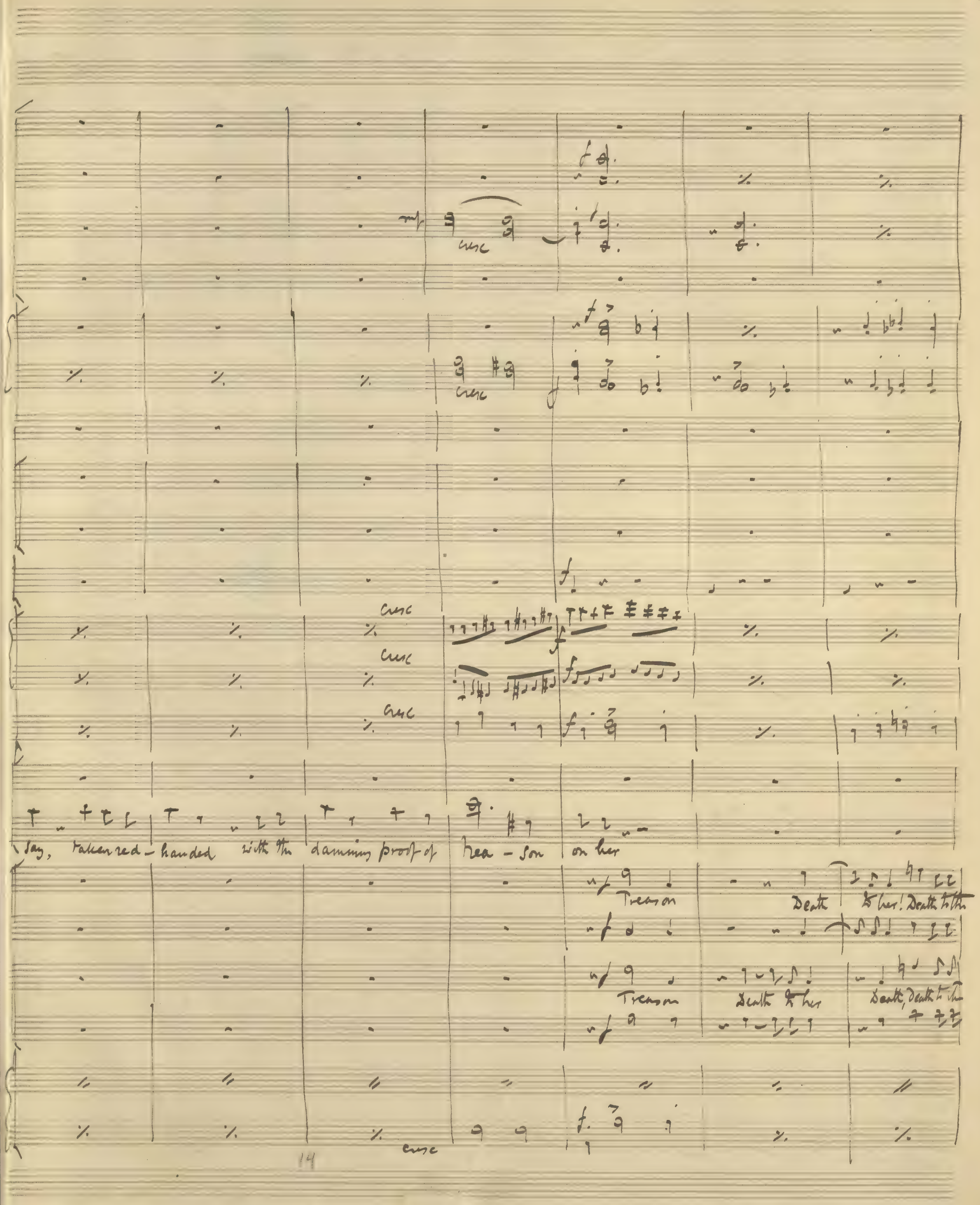
a spy! a spy!

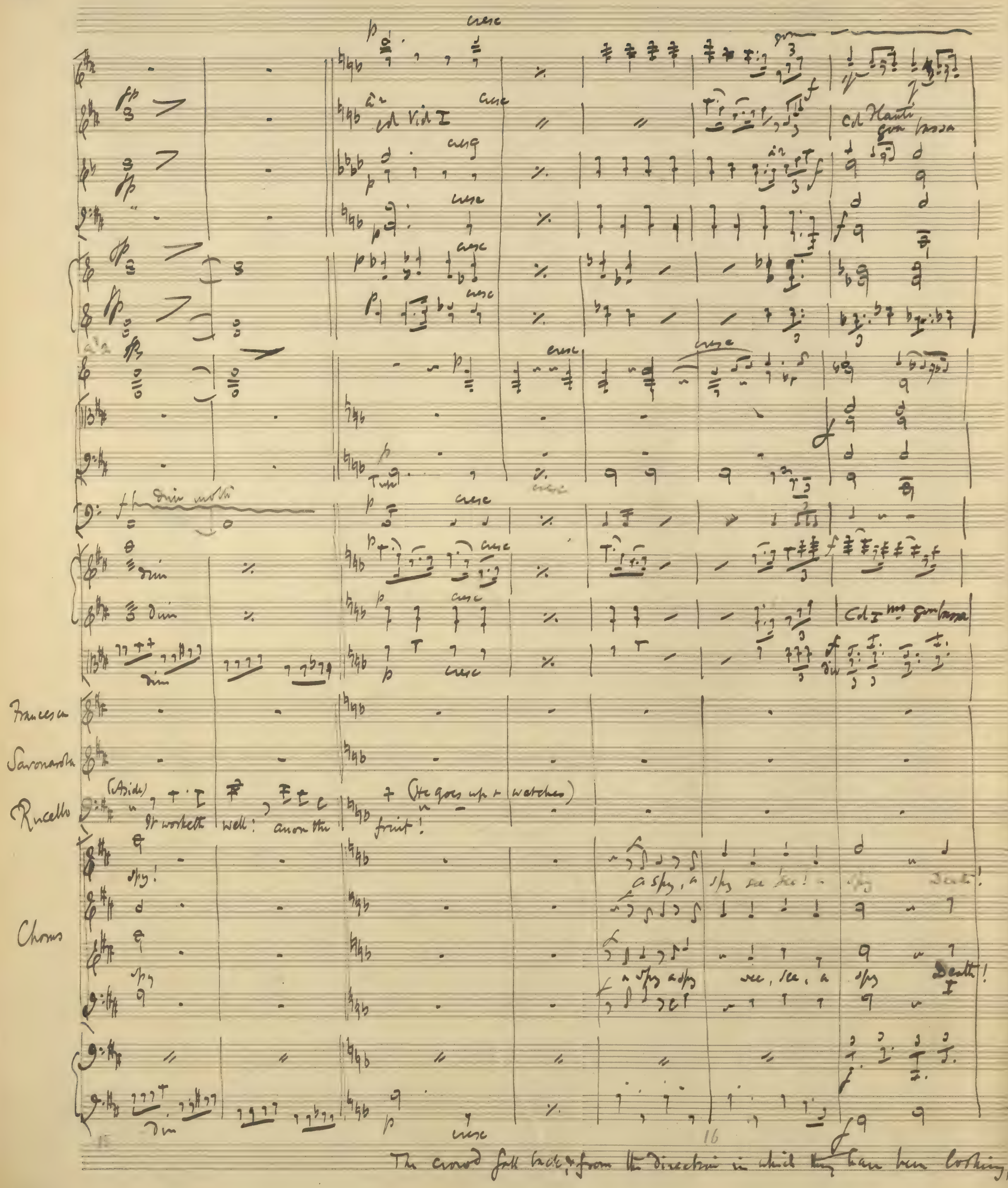
see! see!

p staccato

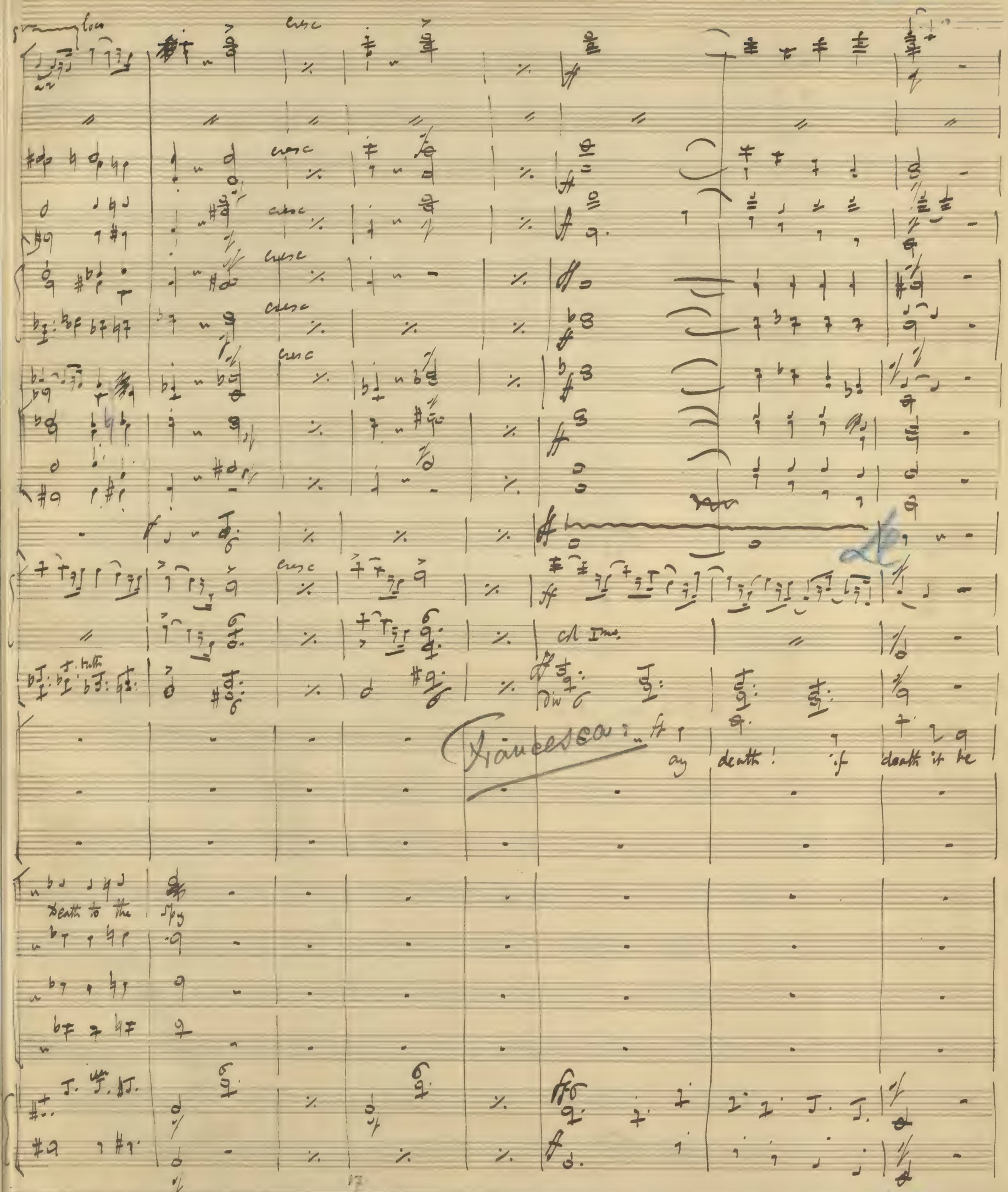
(All turn in one direction: some falling back: some making way: some pointing: all sound to excitement.)

Kk


cresc
cresc
cresc
cresc
cresc
say, taken red-handed with the damning proof of trea-son on her
Treason
Death to her! Death to the
Treason
Death to her
Death, Death to the
cresc

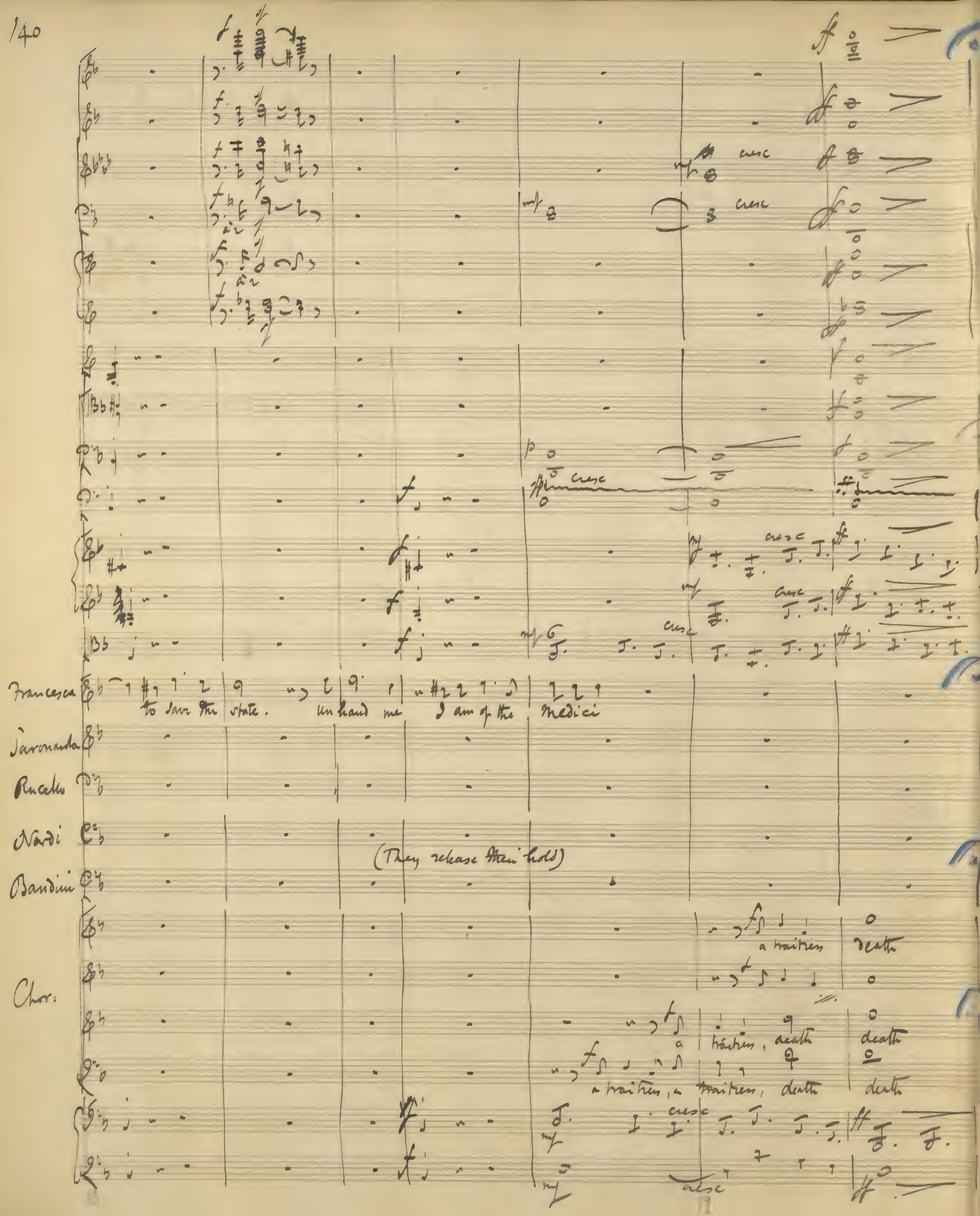

cresc
Col Vid I
Col Flauti gon bassa
Col I mo gon bassa
dim
Francesca
Savonarola
Rucello
(Aside)
It worketh well: anon the fruit!
(He goes up & watches)
Chorus
spy!
a spy, a spy see see! a spy Death!
a spy a spy see, see, a spy Death!
16
The crowd fall back, & from the direction in which they have been looking,

Ll



Nardi & Bandini enter, dragging in Francesca roughly between them: a rabble follows.

Ll


Francesca
to save the state. Unhand me I am of the Medici
Savonarola
Rucello
Nardi
(They release their hold)
Bandini
Chor:
a traitress death
a traitress, death death
a traitress, a traitress, death death
cresc

Un Poco Sostenuto il tempo

(♩. = ♩)

Un poco Sostenuto il tempo

p

p

Sarla raises his hand to check the tumult

(sotto voce) p So young & hath a mien so fair.

(advancing) mf What proofs have ye?

mf Beyond the

4/4

Sostenuto

dir 113 p

p

pizz

tutti

pizz

Un poco Sostenuto il Tempo.

20

♩. = ♩

Franc.

Sav.

Ruc.

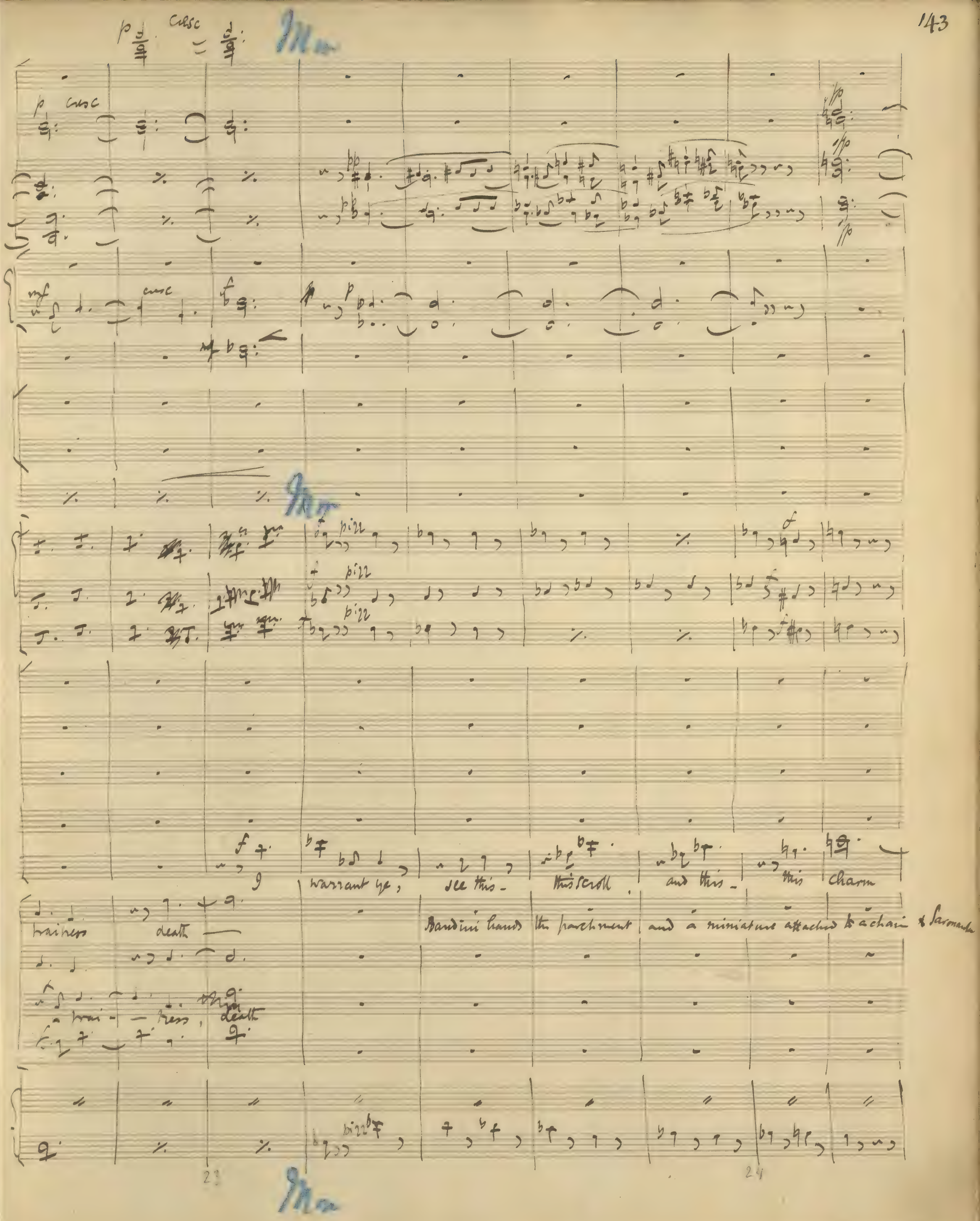
Nardi

Bandini

gates as turned the guard we found her stealing forth her way forward the foe

c traitress

ed Nardi


p
cresc
Mo
p cresc
pp
mf
cresc
f
pizz
warrant ye, see this - this scroll, and this - this charm
traitress death
Bandini hands the parchment and a miniature attached to a chain & Saronanka
trai - tress, death
23
24
Mo

Francesca

Sarla (surveying the parchment)

Rucello

Bandini

Rank treason this! and she with shameless front a vows her

about her neck.

pp arco

arco pp

25

26

rall à tempo

p rall

I rall

rall p

a tempo

mf

arco

arco

arco

mp

mp

mp

(proudly)

They are about to remove her

Thou call'st me

sin. to prison with her! take her hence. rall (He turns to her) Thy name?

col Bassi

mp

27

28

rall à tempo

Nn

Allegro Moderato

Ob

Cor Anglais

Cl.

Nn Modto

arco p staccato

pizz

arco

arco p staccato

Francesca

traitress, spy! Most Chris — tian priest, thou christ'nest well

Savla

Rucello

(Rucello, who has been waiting his opportunity hurriedly comes to Savonarola's elbow, and with the hiss of hatred in his voice, speaks in his ear)

Francesca a Strozzi was her

pizz

arco p

29

30

Nn

cresc. sempre

Thou holdest Fire, There the semblance of her mother These nineteen summers passed to death, her name was

Adagio

sul ponticello

sul ponticello

sul ponticello

Divisi

Francesca has noticed his emotion, & is gazing at him with surprise

Francesca

As he says the name Sarla stands transfixed, gazing on the portrait. (Dayed)

Sarla

her child!

Rucello watches him with devilish triumph.

Rucello

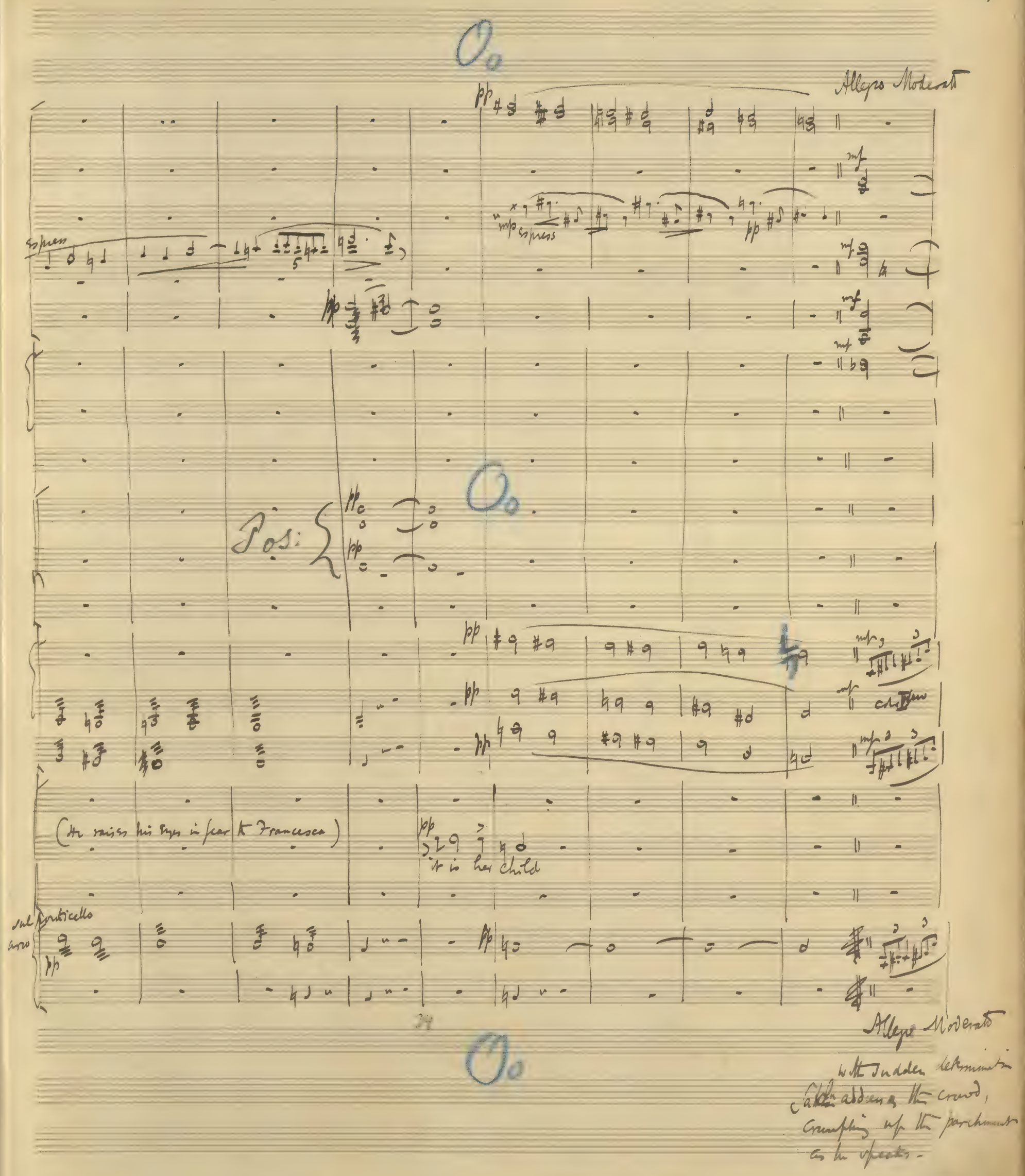
once — Cla ri — ce!

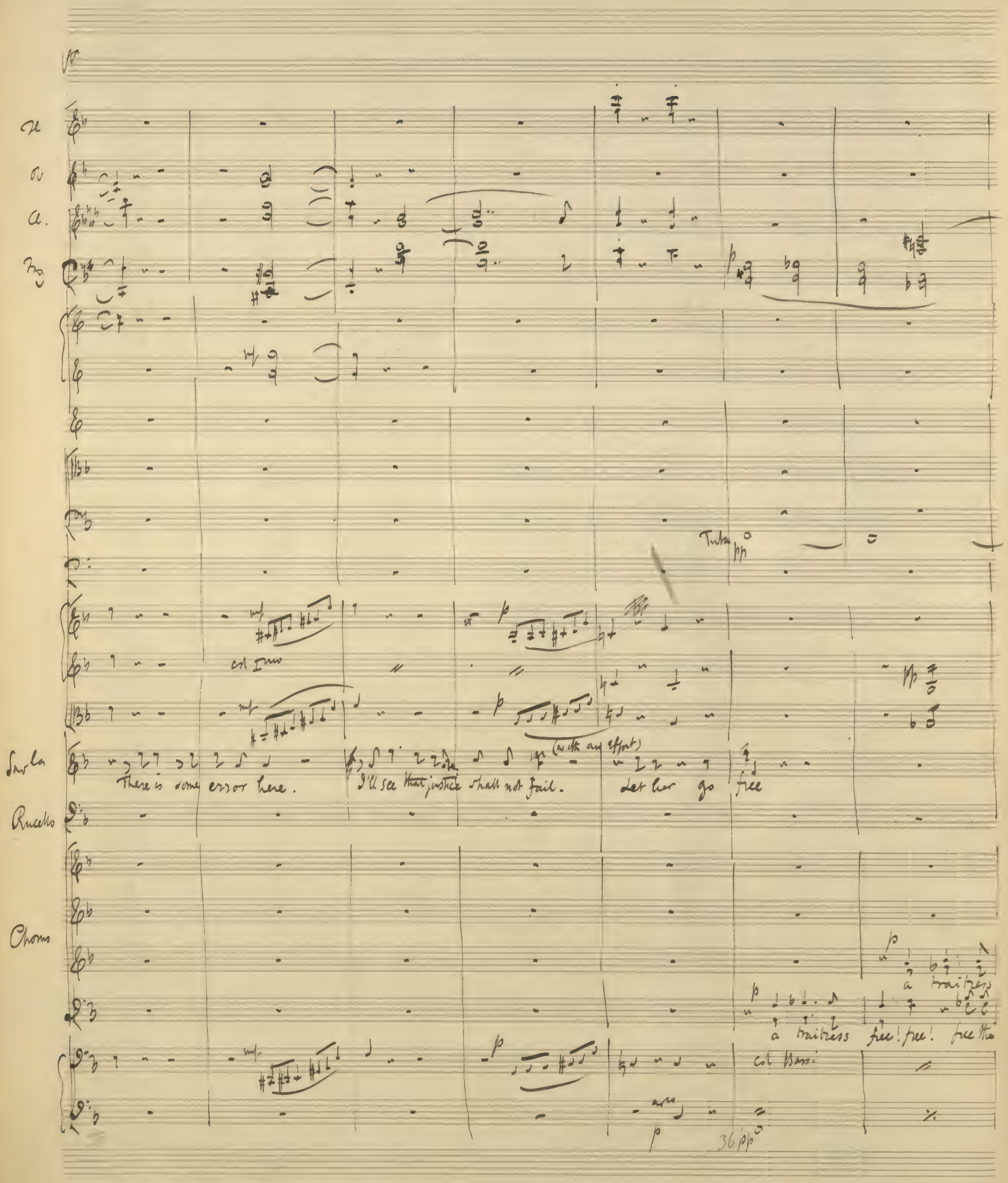
pizz

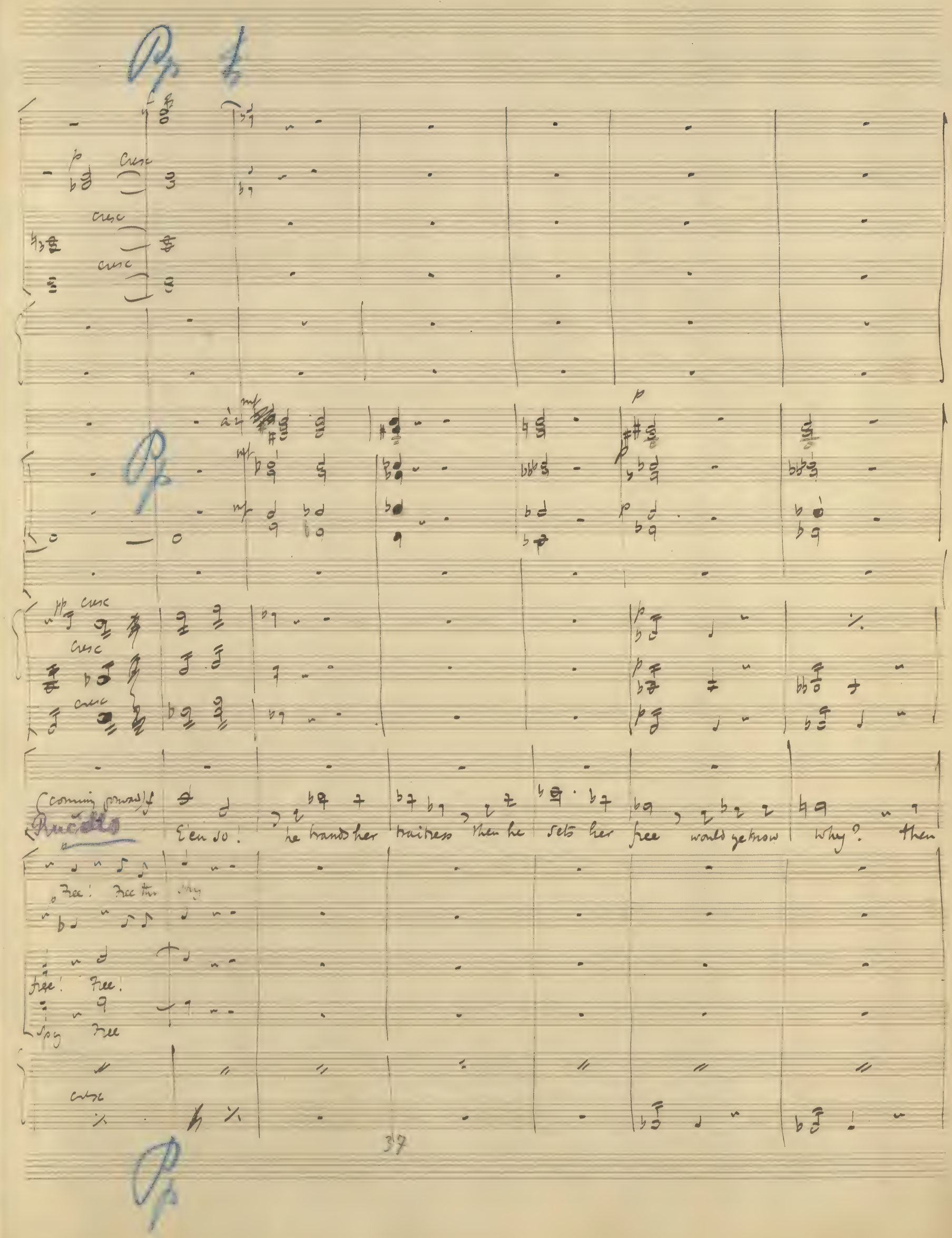
pizz

arco

Adagio


Allegro Moderato
espress
Pos:
(He raises his eyes in fear to Francesca)
it is her child
sul Ponticello
arco
Allegro Moderato
with sudden determination
Calm addresses the crowd,
crumpling up the parchment
as he speaks.


Tuba
Sarla
There is some error here.
I'll see that justice shall not fail.
(with an effort)
Let her go free
Rucello
Chorus
a traitress
a traitress free! free! free the
col Basso
36


Pp
p
cresc
cresc
cresc
mf
à 2
mf
mf
p
p
pp cresc
cresc
cresc
(coming forward) f
Rucello
E'en so! he brands her traitress then he sets her free would ye know why? then
p Free! Free thr
Free! Free!
Spy Free
cresc
37
Pp

Largo assai

Ruello

hear the tale, he loves!

This girl's fair mother once his monkish soul with amorous fancy

38

Largo

filled. a pretty tale! look ye how your tonsured prophet bends, o'er her faint image weeping

Q9

Allegro Maestoso

accel

mf

p

accel

Q9

mf

cresc

pizz

f

Col I^mo

pizz

f

mf

cresc

f pizz

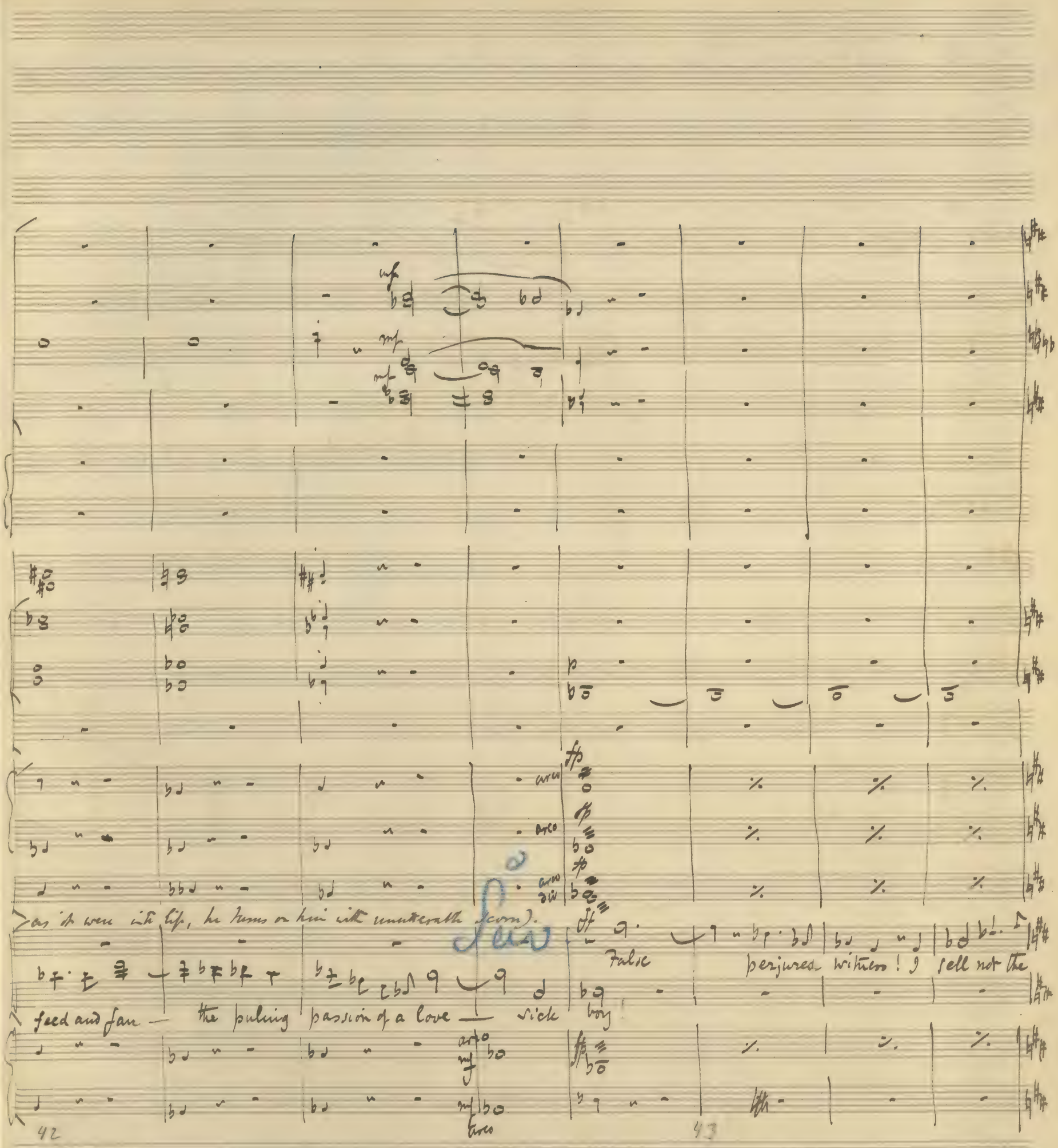
Savonarola (Savonarola, who at first stands as one stunned, gradually regains his self-mastery, till the last words, stinging him (with increasing malignity)

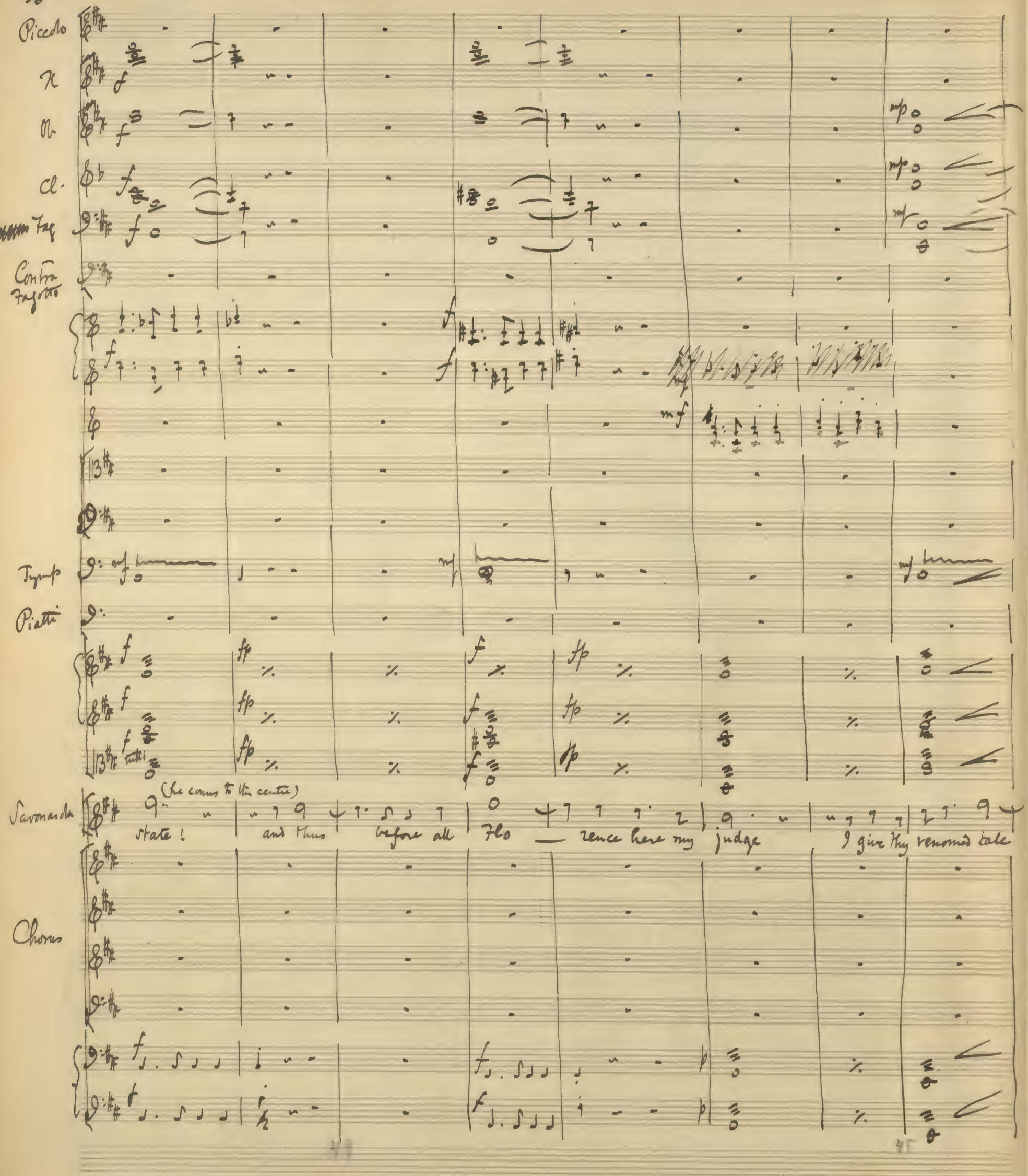
Rucello tears! Be hold your mighty Saul and Daniel! One who sells the ho — nour of the state to

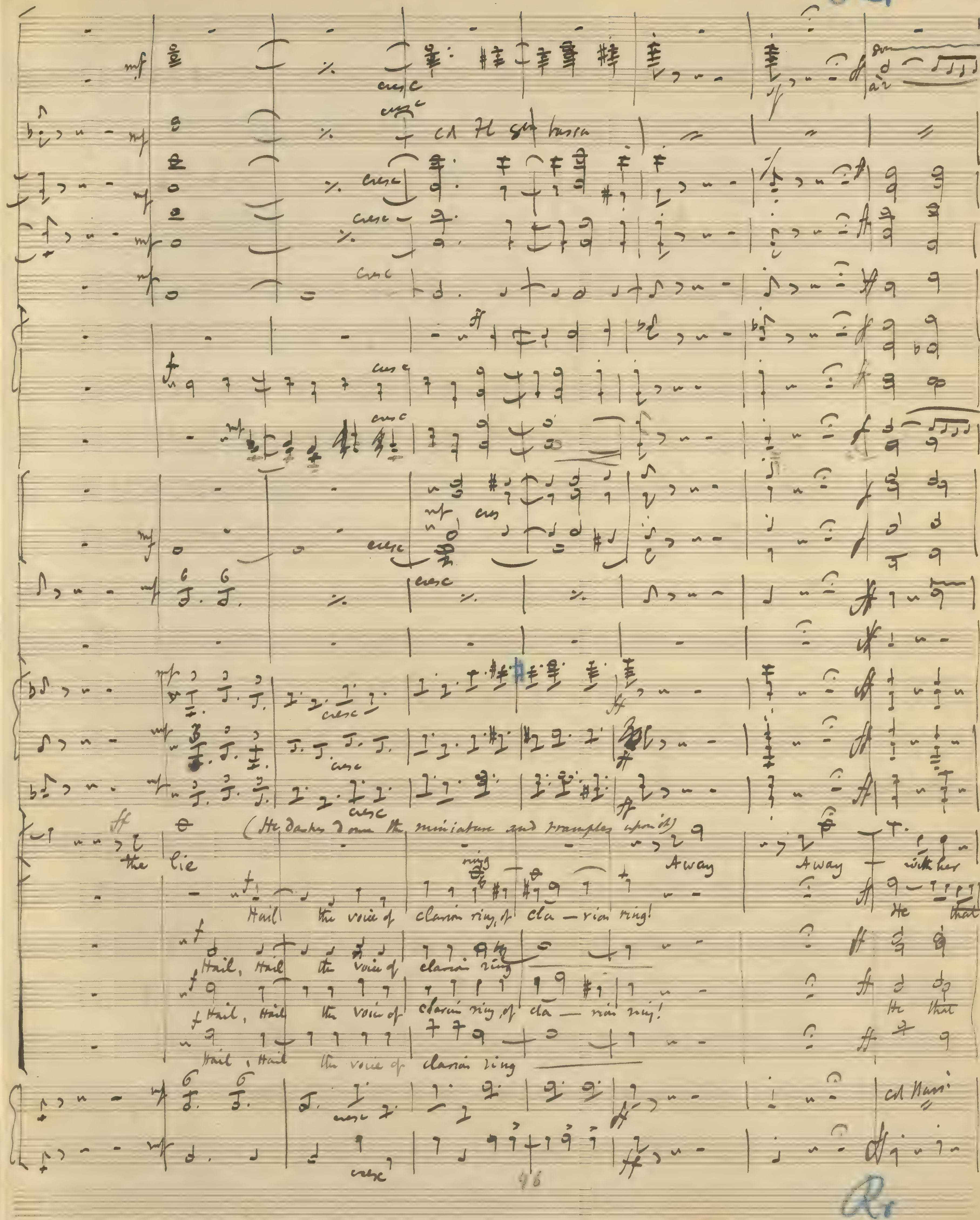
pizz

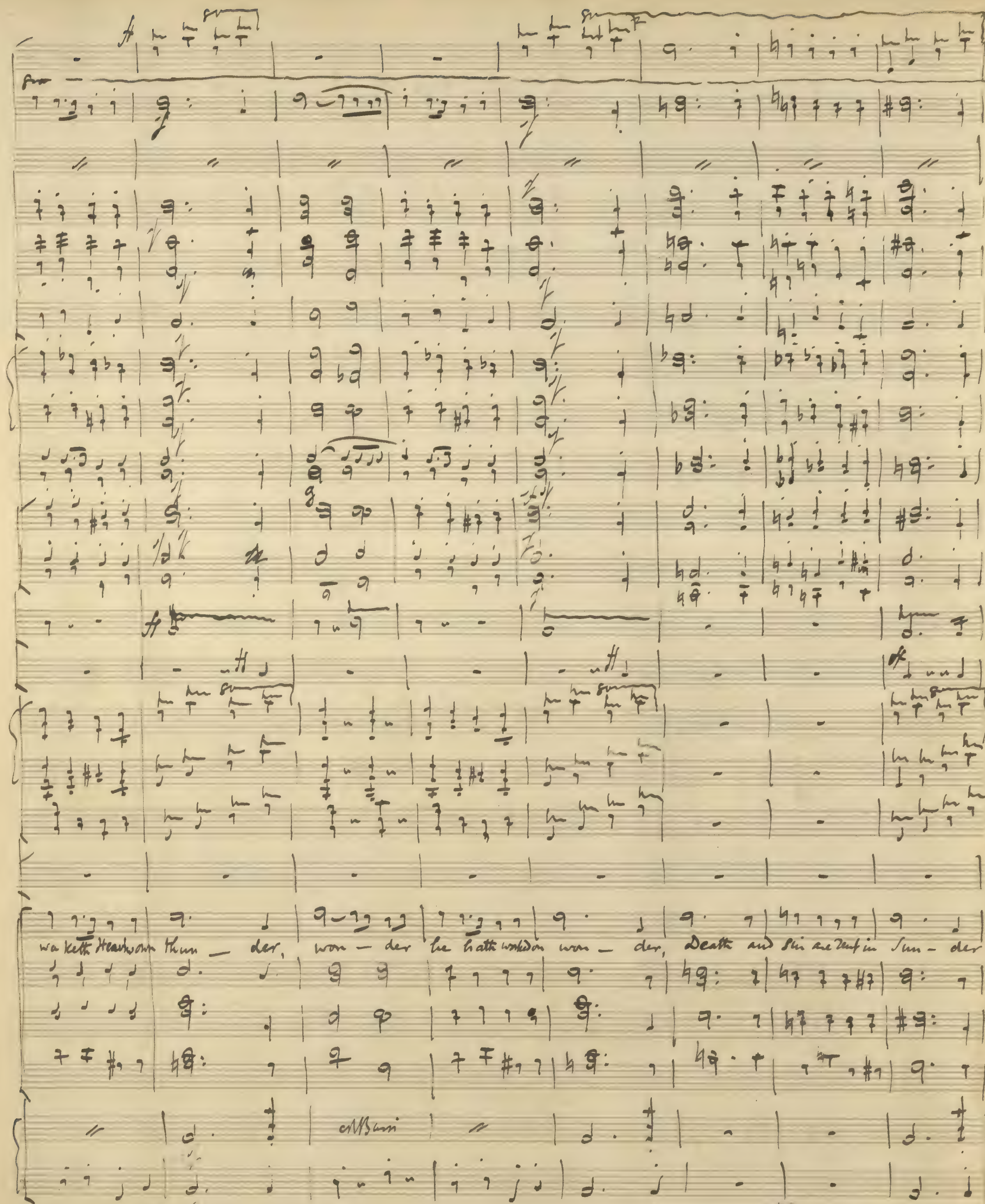
accel

Q9 All^o maest:


mf
mf
mf
arco
arco
arco div
as it were into life, he turns on him with unutterable scorn).
Sev
False perjured witness! I sell not the
feed and fan — the puling passion of a love — sick boy!
arco
mf
mf
arco
42
43


Piccolo
Fl
Ob
Cl.
Fag
Contra Fagotto
Tymp
Piatti
tutti
Savonarola
(he comes to the centre)
state! and thus before all Flo — rence here my judge I give thy renomed tale
Chorus


cresc
(He dashes down the miniature and tramples upon it)
the lie
Away
Away with her
Hail the voice of clarion ring, of cla — rion ring!
Hail, Hail the voice of clarion ring
He that
col Bassi



Francesca is about to be led away, Rucello is hustled by the

Hail all hail Savonarola Hail our King, Hail! Hail! Hail!

Hail Hail Hail Savona- ro - la Hail our King, Hail! Hail! Hail!

Hail all hail all hail Sa-vona-ro-la Hail our King, Hail! Hail! Hail!

Hail all hail Savona-ro la, King! Hail! Hail! Hail!

49

Populace, as Savonarola proceed on his way triumphant.

50

(Curtain falls)

C. V. Stanford
Cambridge
August 15. 1882

Act II

Adagio - Molto tranquillo

Clarinetti in A

Fagotti

I+II in G Corni

III+IV in F

I Violini

II Violini

Viola

Cello I

Cello II

Bassi

Clar

Fag

Corni

Viole

I

Celli

II

6

A

Flauti

Clar

Fag

Corni

I

Viol

II

Viole

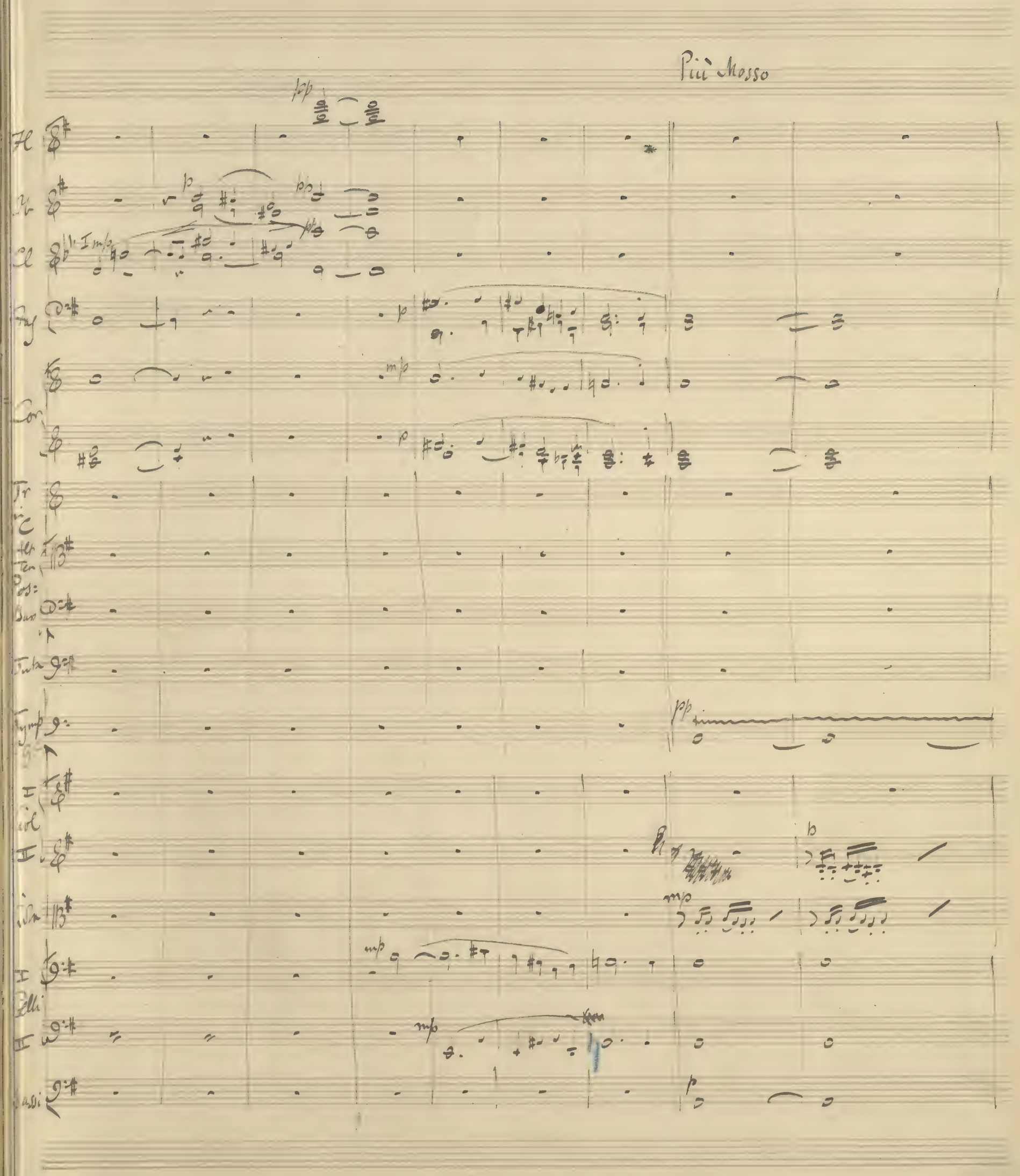
I

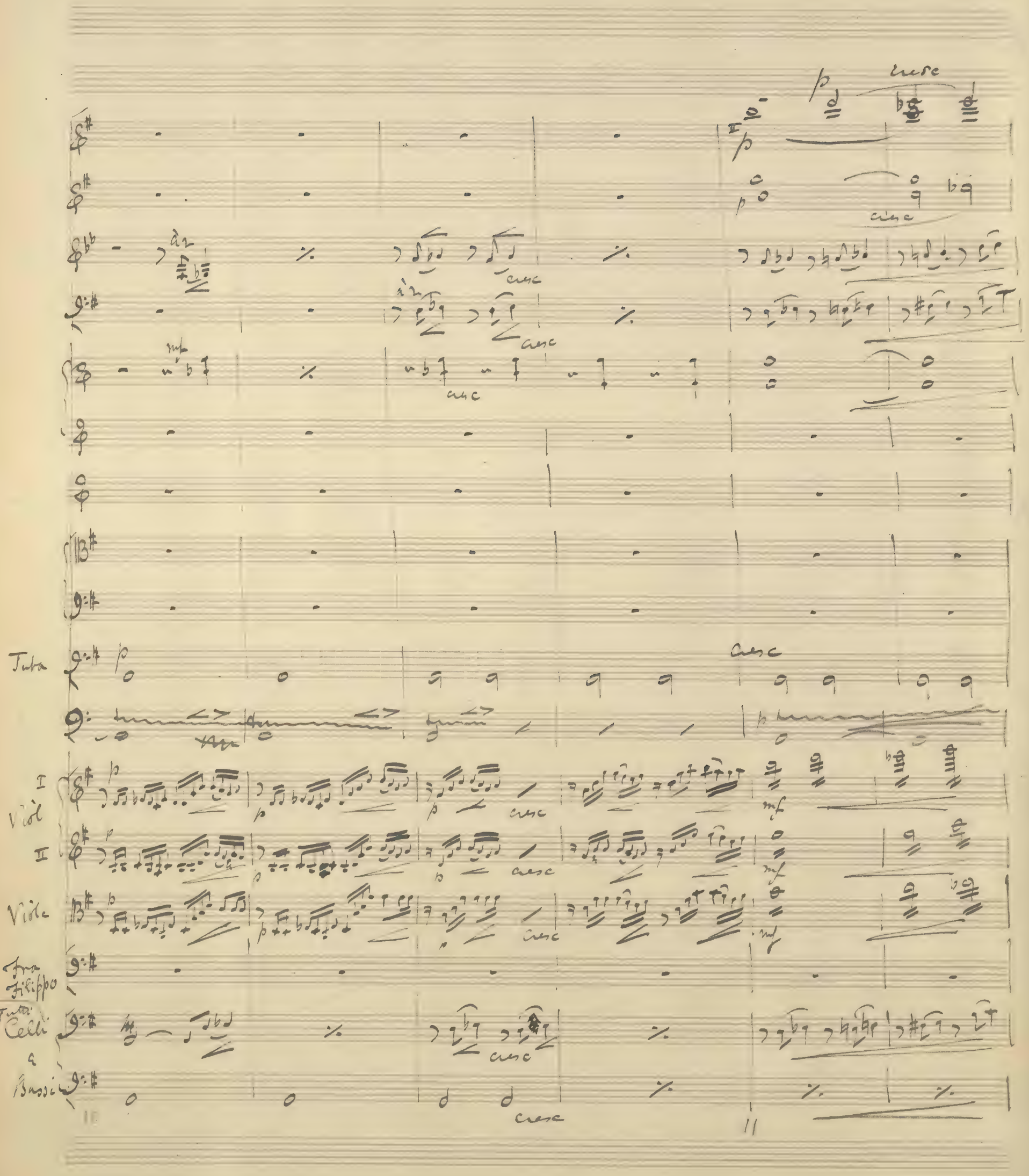
Celli

II

Bassi

A


Più Mosso
Fl
Cl
Cor
Tr
Tuba
Tymp
I
II
I
II


cresc
à 2
mf
Tuba
I
Viol
II
Viole
Fra Filippo
Tutti Celli
e
Bassi

B

gra loco rall Tempo I^mo (Adagio)

dim

f dim p

dim

p

dim dim

mf

dim p dim

B

dim rall

p

f dim p dim

f dim p dim

p p

dim rall

pp

dim

tutti dim

dim rall

mp

dim

12 13

(Curtain rises)

B

The interior of the Monastery of San Marco. The scene represents an angle of the cloisters. To the left, approached by a few steps is the chapel of the community. To the right, a large iron-bound double door (practicable), leading to another part of the building and communicating with the outer world, stands open. Fra Filippo & his brother monks are discovered in groups, looking towards this further court, and listening to the sounds of distant commotion without as the curtain rises.

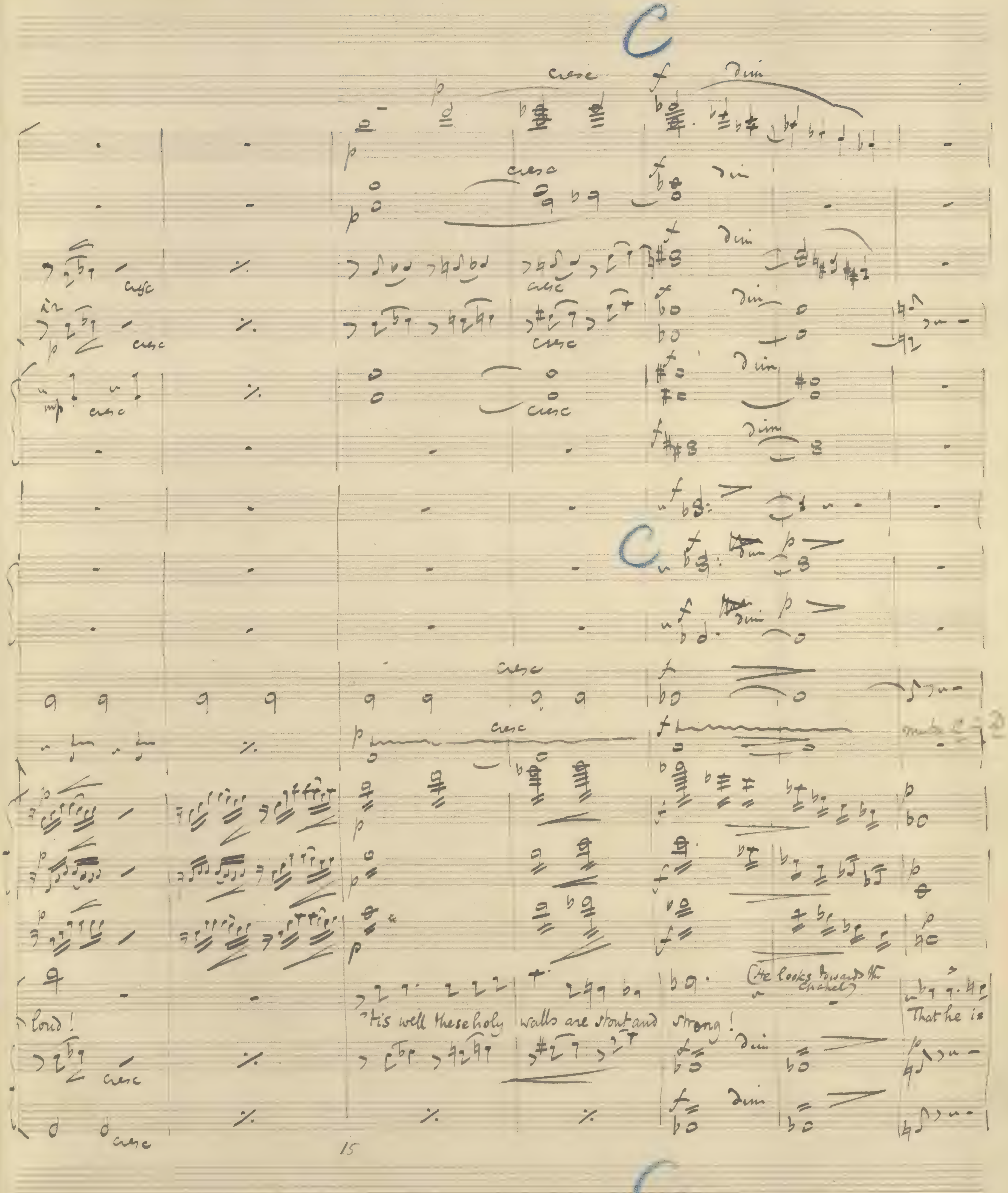
più mosso

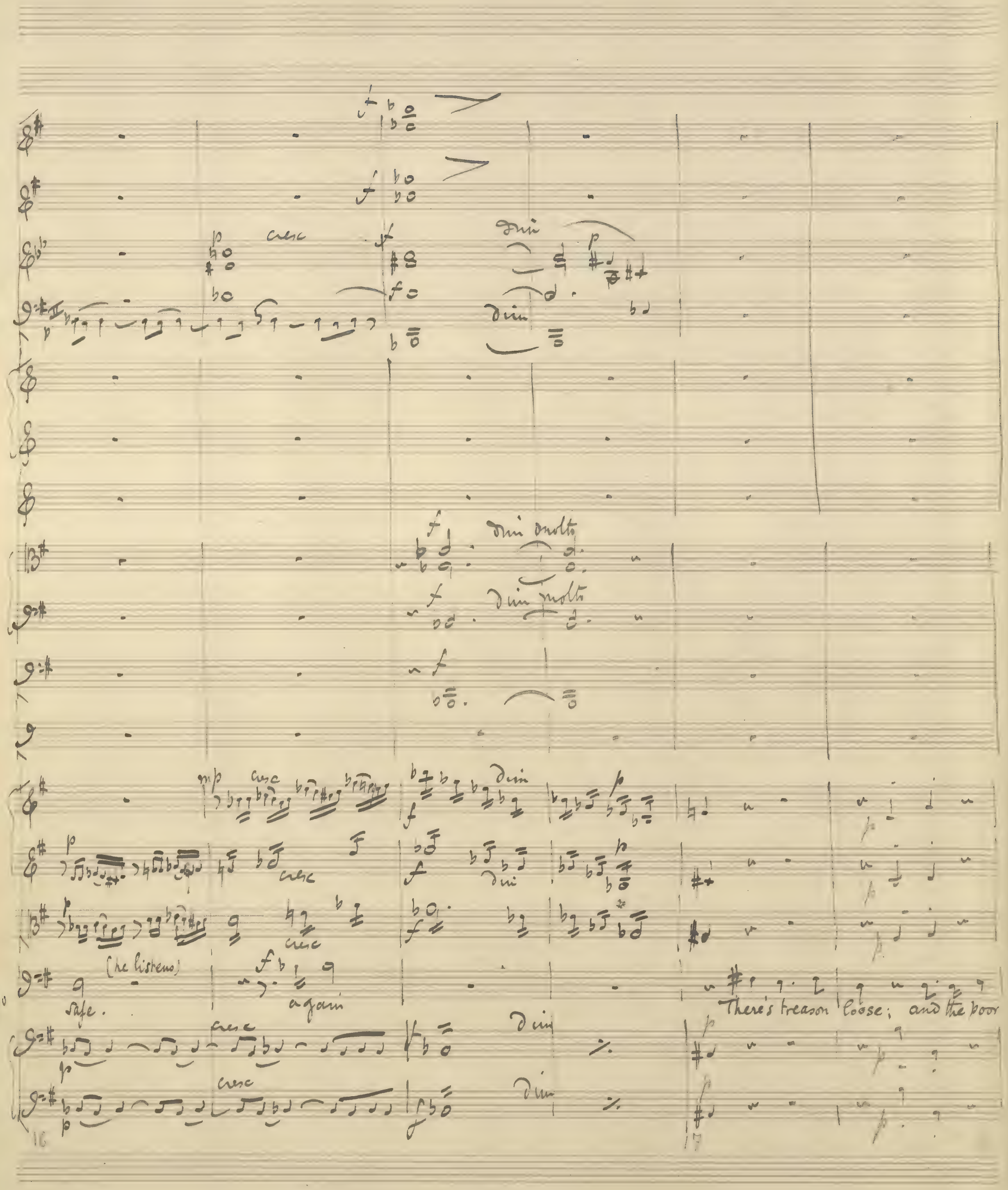
a2

Fra Filippo

(listening)

Hear ye! a-gain! The note of coming storm grows full and


C
cresc
dim
loud!
'Tis well these holy walls are stout and strong!
(He looks toward the chapel)
That he is
15
C


cresc
dim
dim molto
dim molto
mp
cresc
dim
cresc
dim
cresc
(he listens)
safe.
again
Fra Filippo
There's treason loose; and the poor
cresc
dim
cresc
dim

shifting mob, that shouts today "Sa-vannah," and the next cries "Death — to him," talk to the Medici

Tra Filippo

lent too wilking ear. my brothers, ask your sainted founder's aid. His name in-voked

19 20

shall keep his sons in peace: Turn ye to him

all Tempo Imo Adagio

p

à 2 p

p

rall

rall

rall

rall

rall

p

mf

Thou, who stand — est near the throne, stretch thine arm to

mf

23

Tempo 2mo Adagio

Shield thine own; guard the seed which thou hast sown. Ho-ly fa-ther Do-mi-nic. Ho-ly

poco più mosso

p

p

p

p

pp

p pizz

p pizz

p

mf

fath — er Dom - i - nic save thy sons who love thee well! act thy

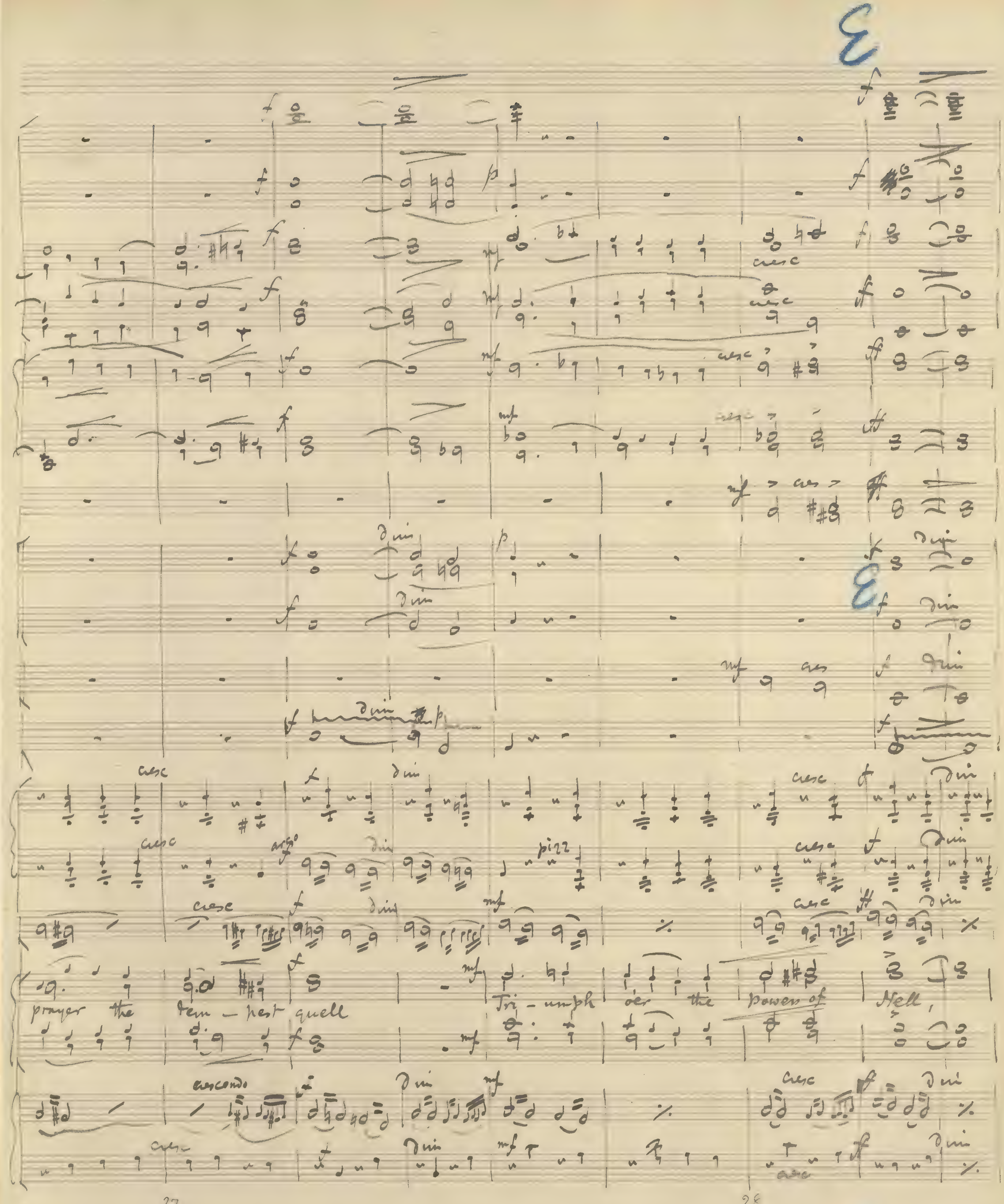
mf

p

pizz

25

poco più mosso


E
prayer the tem - pest quell
Tri - umph o'er the powers of Hell,
27
28
E

Adagio (♩ quasi ♩)

Adagio (♩=9)

Savonarola

(As the monks finish their prayer, Savonarola enters from the Chapel)

Sav

Chorus

Ho-ly fath-er Do-mi-nic, Ho-ly fath-er Do-min-ic!

Celli & Bassi

muta D in B♭

cresc poco a poco

cresc poco a poco

cresc poco a poco

cresc poco a poco

'tis well ye pray! at length the hour has come! the fatal hour predestined of all time, when rebel to her

più mosso

accel

p accel cresc

mp accel

mf cresc mf cresc

accel

accel

fp

Alt. ten.

Pos

accel

Bass & Tuba

accel

Tymp

accel

accel

accel

Saronarda

cresc accel cresc più mosso

God, this impious city, sin-steeped, throws off her mask of prayer, and dares the mighty Hand that o'er her

accel

accel

più mosso

F

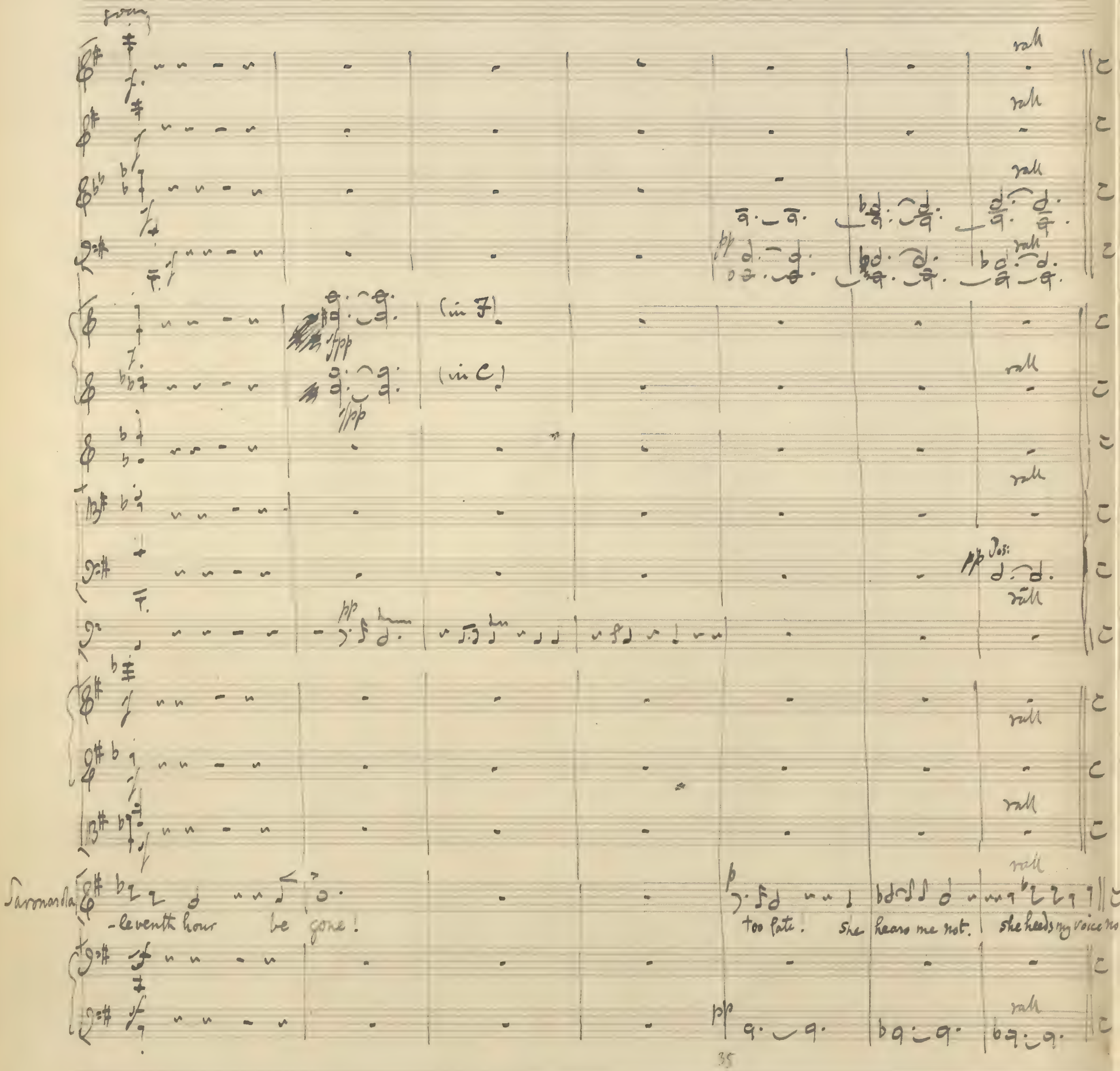
rall

cresc

Tuba

wanton head holds back in love — the gath'ring thun- ders, — Ay, though the e-

F


rall
(in F)
(in C)
Dos:
Savonarola
-leventh hour be gone!
too late. She hears me not. she heeds my voice no

Allegro

All°

Tuba

cresc

muta in D.A.

dim

dim

dim

dim

(Enter Sebastiano followed by the chiefs of the Piagnoni. They have their swords drawn, and as they come forward Fra Filippo closes the outer gate behind them).

more!

cresc

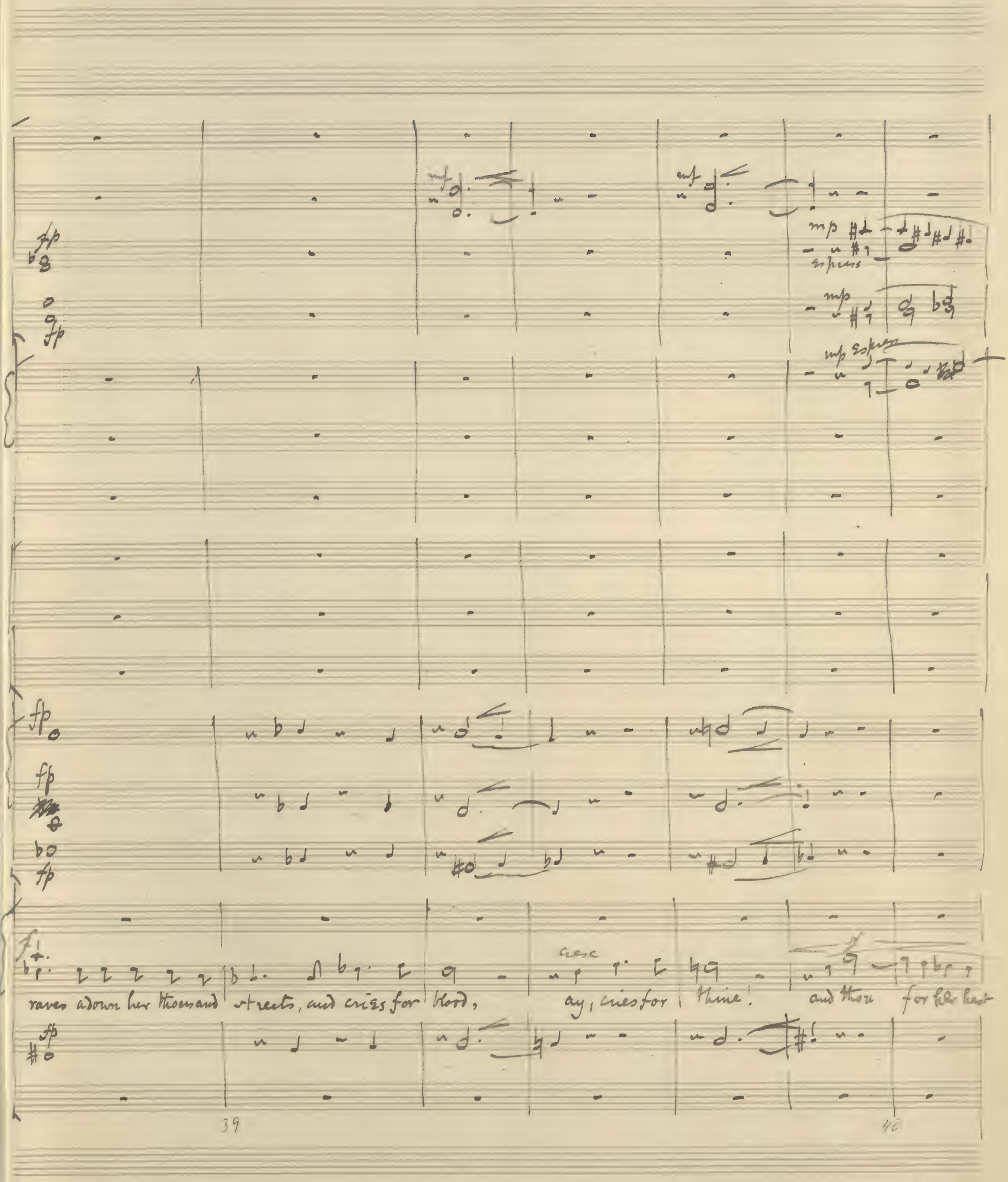
36

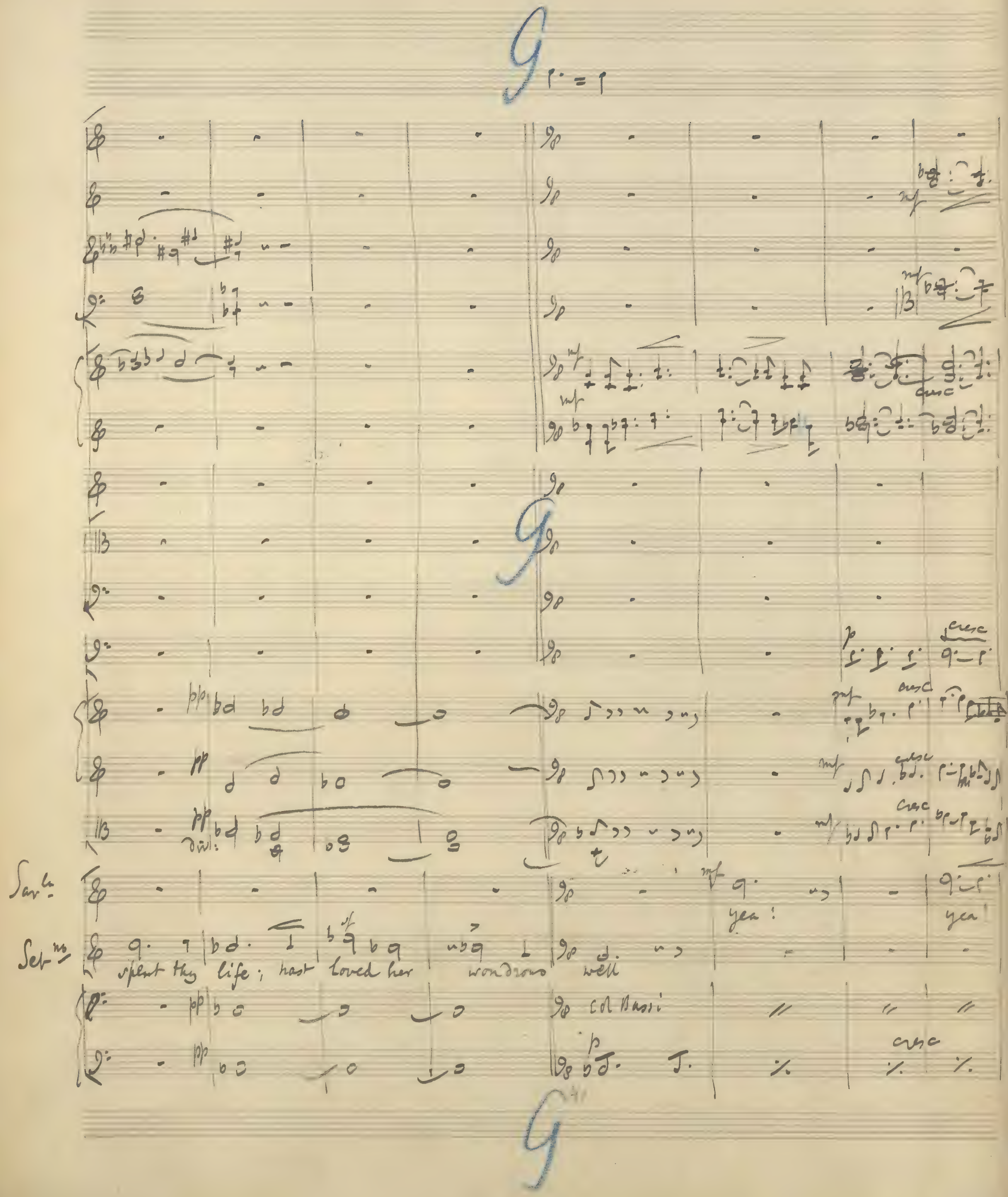
37

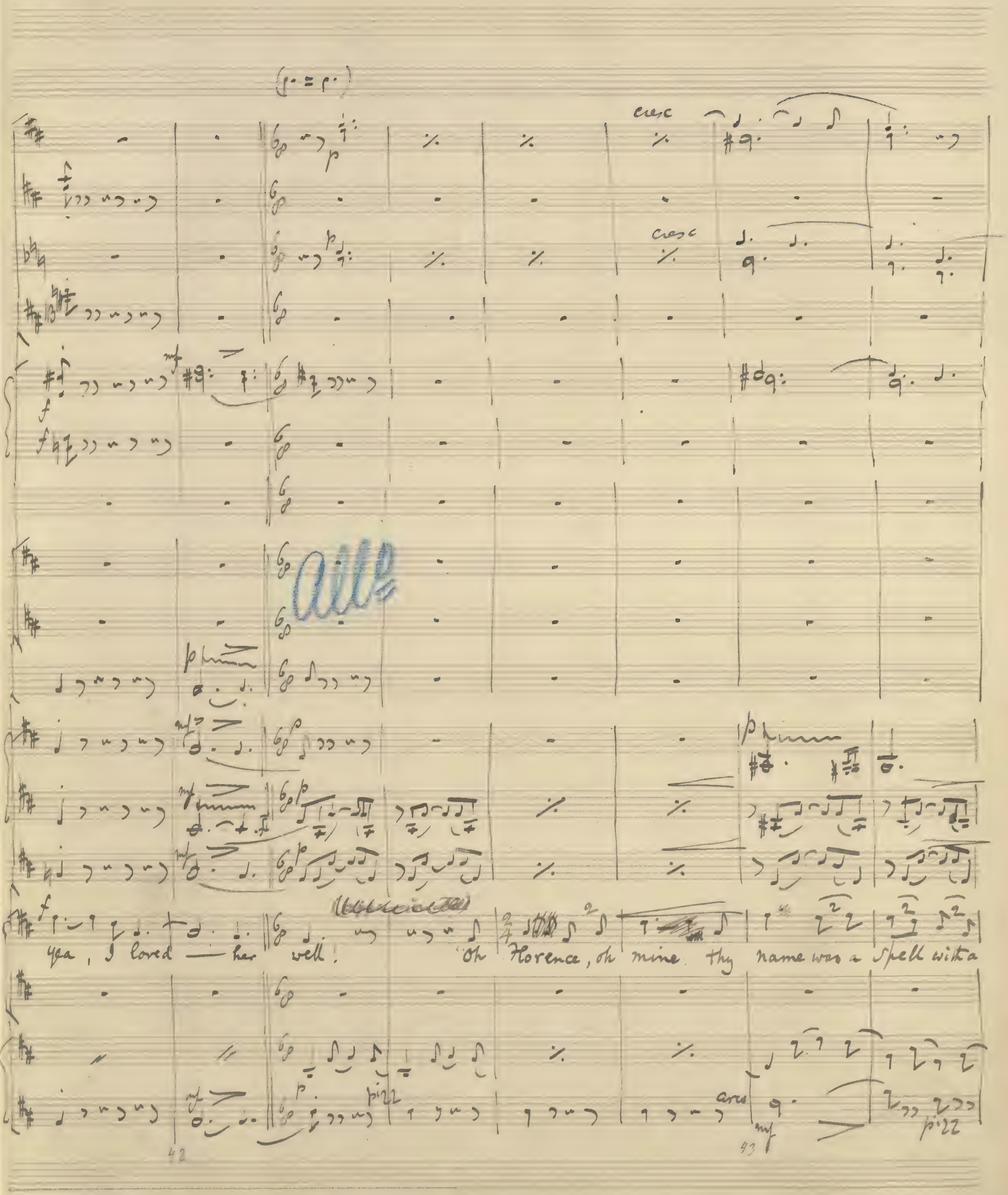
Savonarola

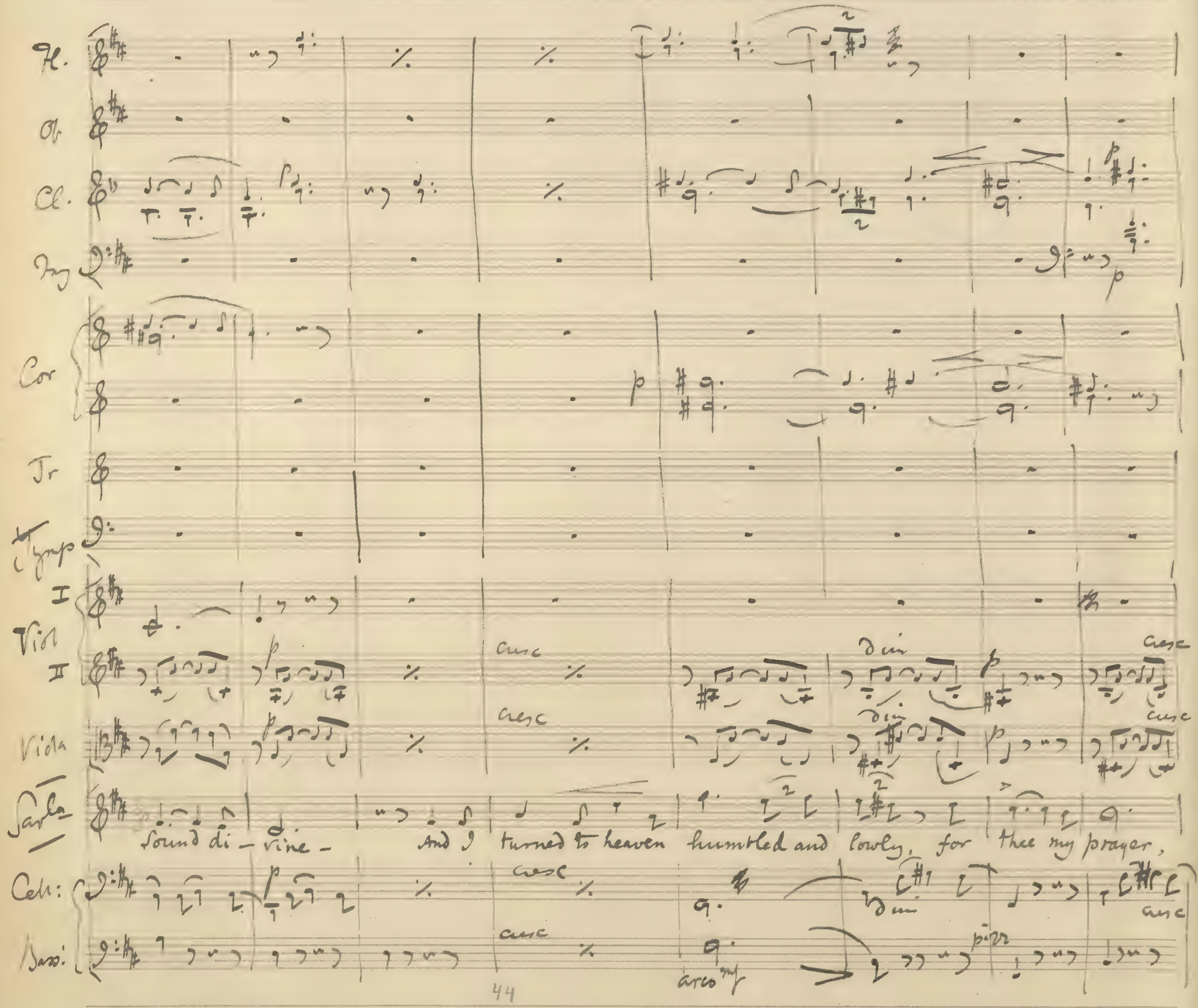
Sebastiano

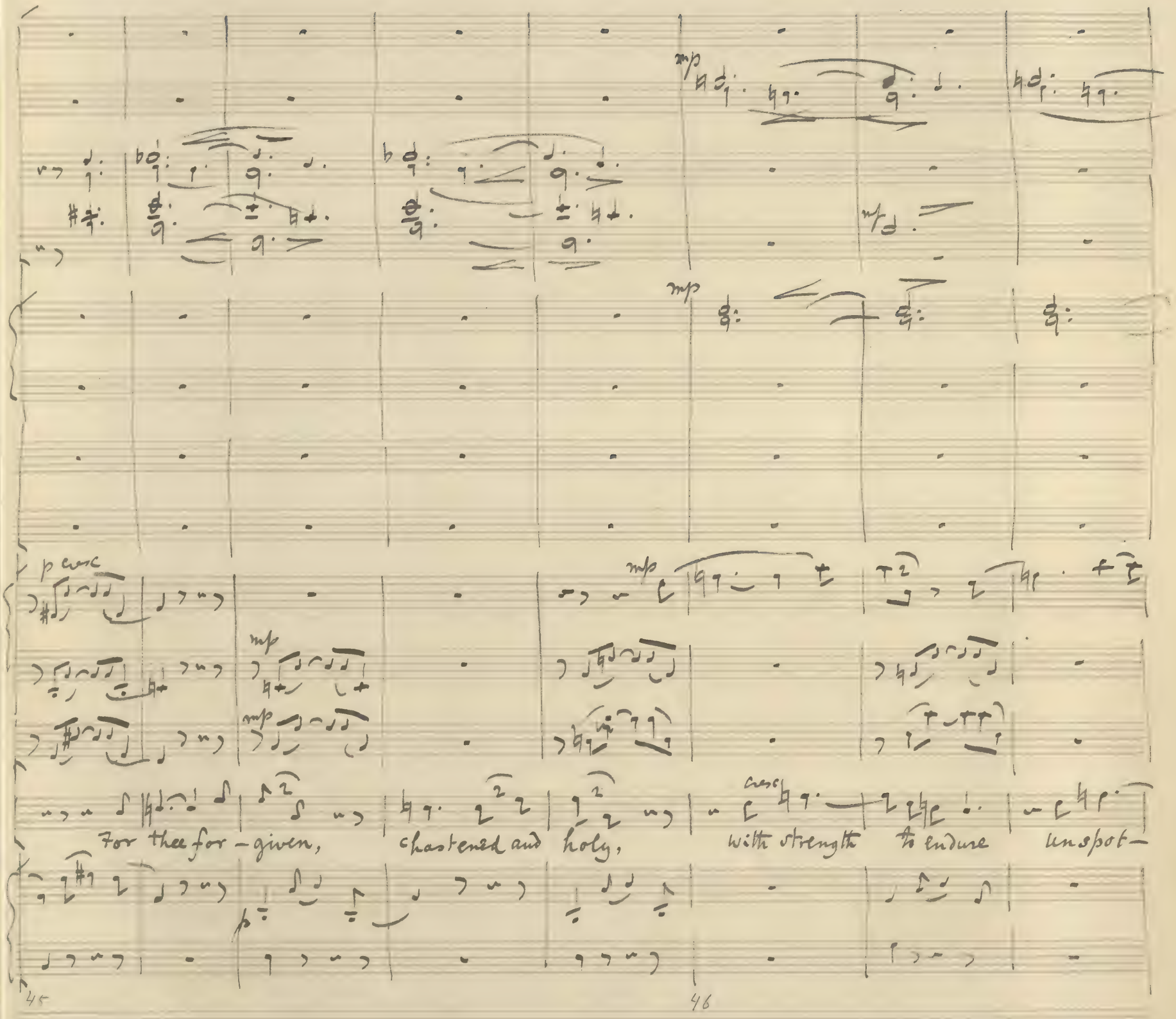
'Tis true, O holy father, that no more she heeds thy voice. Even now, as one possessed, she

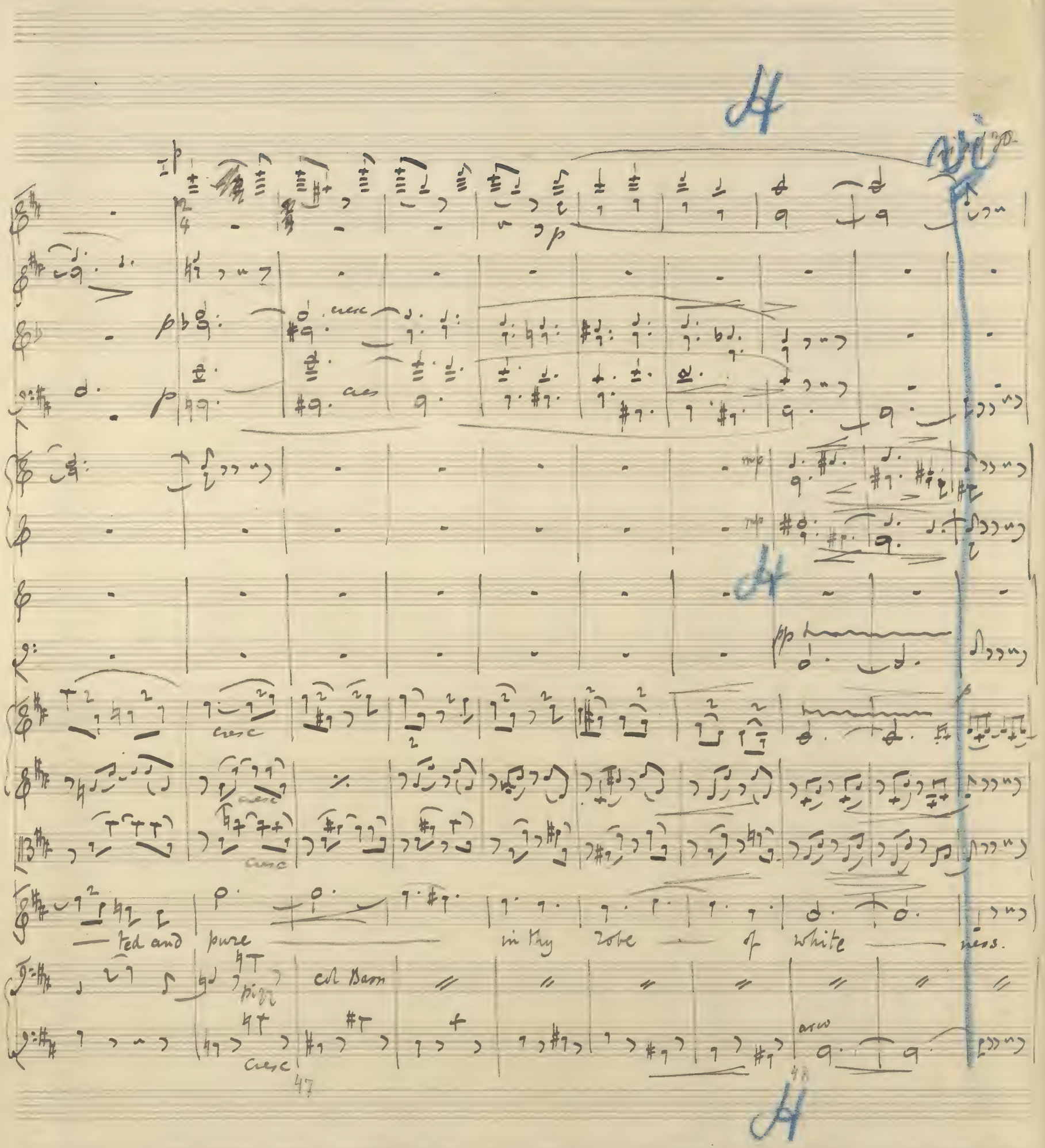

mf
mf
mp
espress
mp
mp espress
fp
fp
fp
fp
fp
cresc
raves adown her thousand streets, and cries for blood, ay, cries for thine! and thou for her hast
39
40

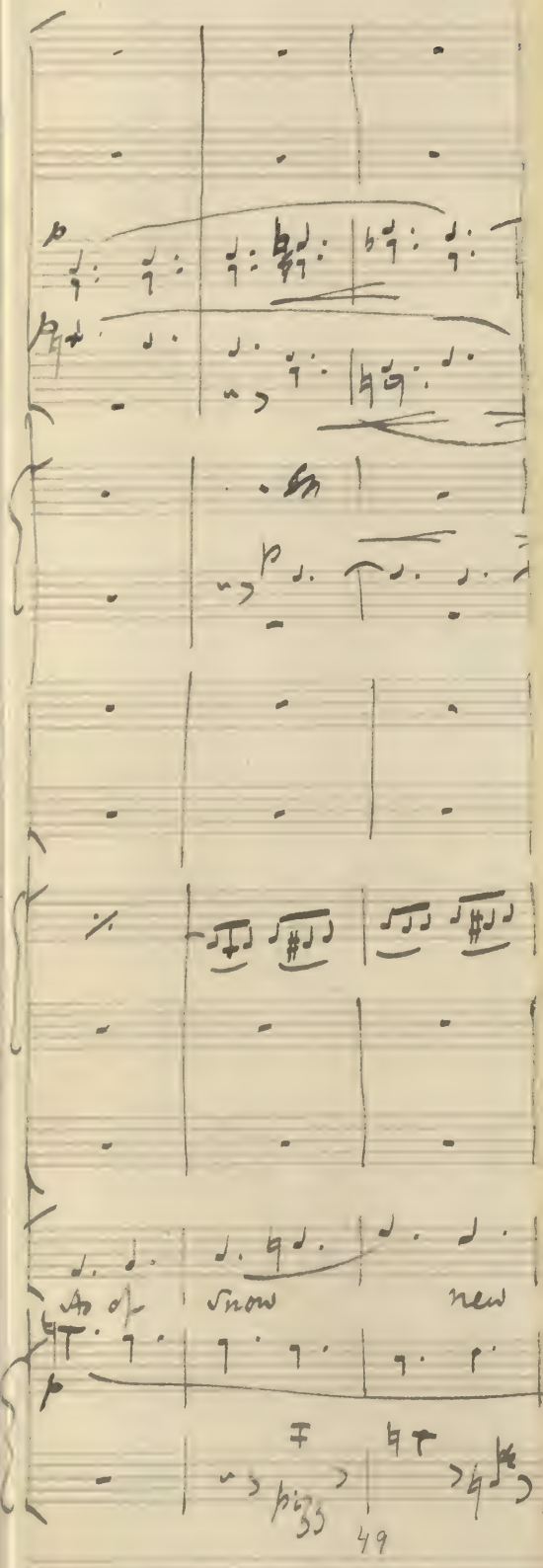

G
Sar.ta
Set.no
spent thy life; hast loved her wondrous well
yea!
yea!
Col Bassi
cresc
G

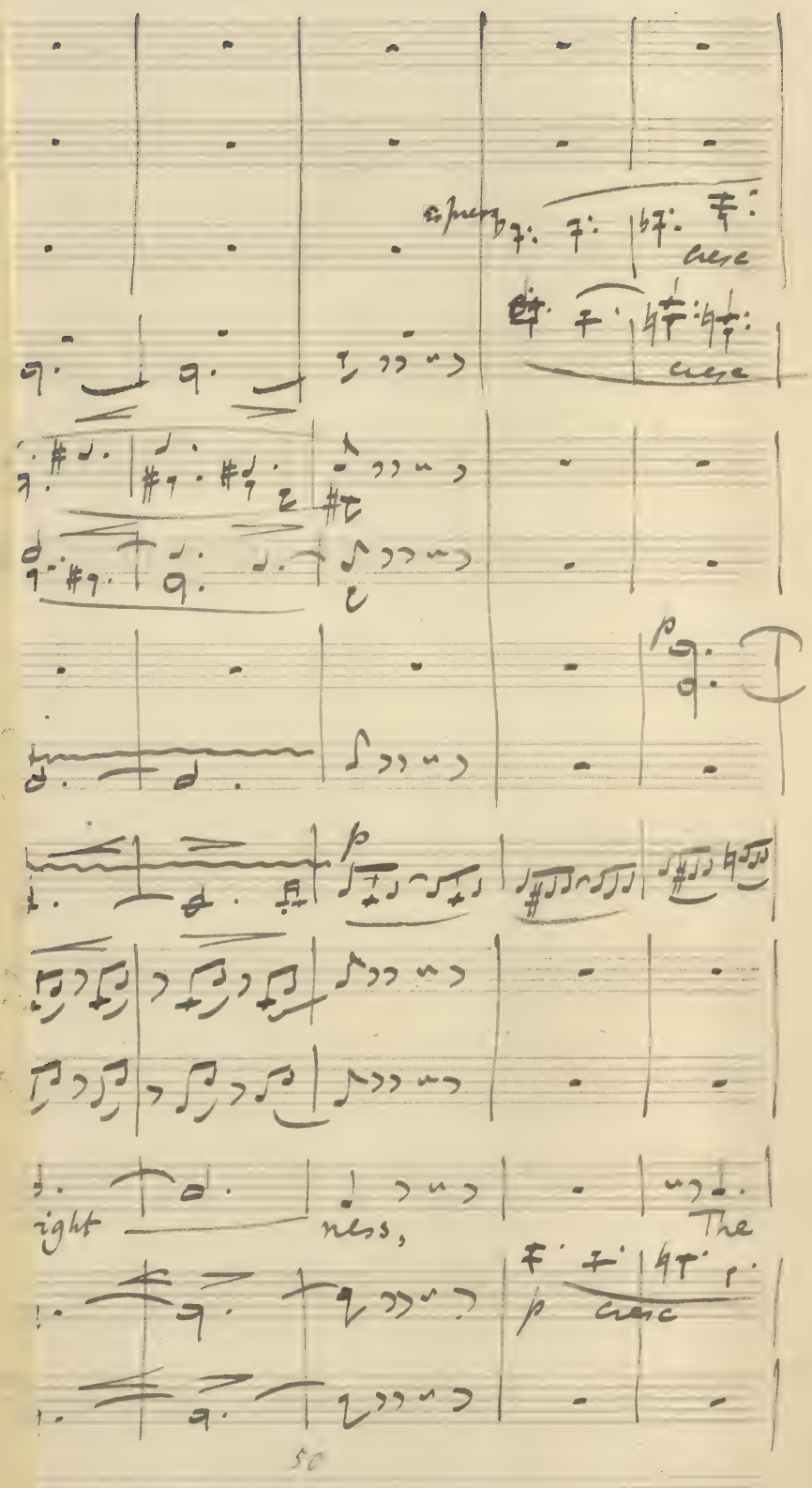

cresc
cresc
All°
Yea, I loved — her well!
Oh Florence, oh mine thy name was a spell with a
pizz
arco
pizz

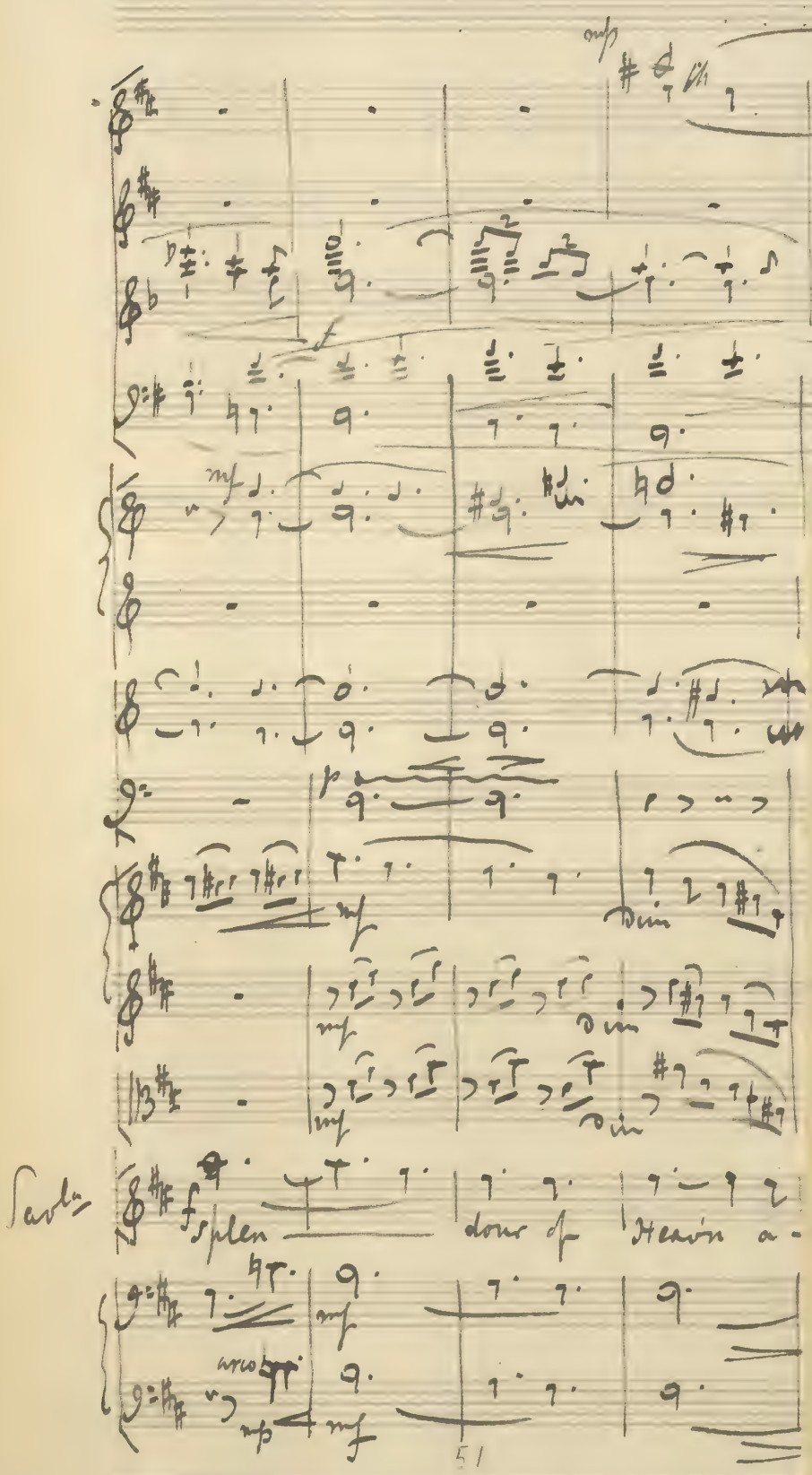

Fl.
Ob
Cl.
Fag
Cor
Tr
Tymp
Viol I
Viol II
Viola
Sarla
Cell:
Bass:
cresc
dim
arco mf
pizz
Sound di - vine - And I turned to heaven humbled and lowly, for thee my prayer,

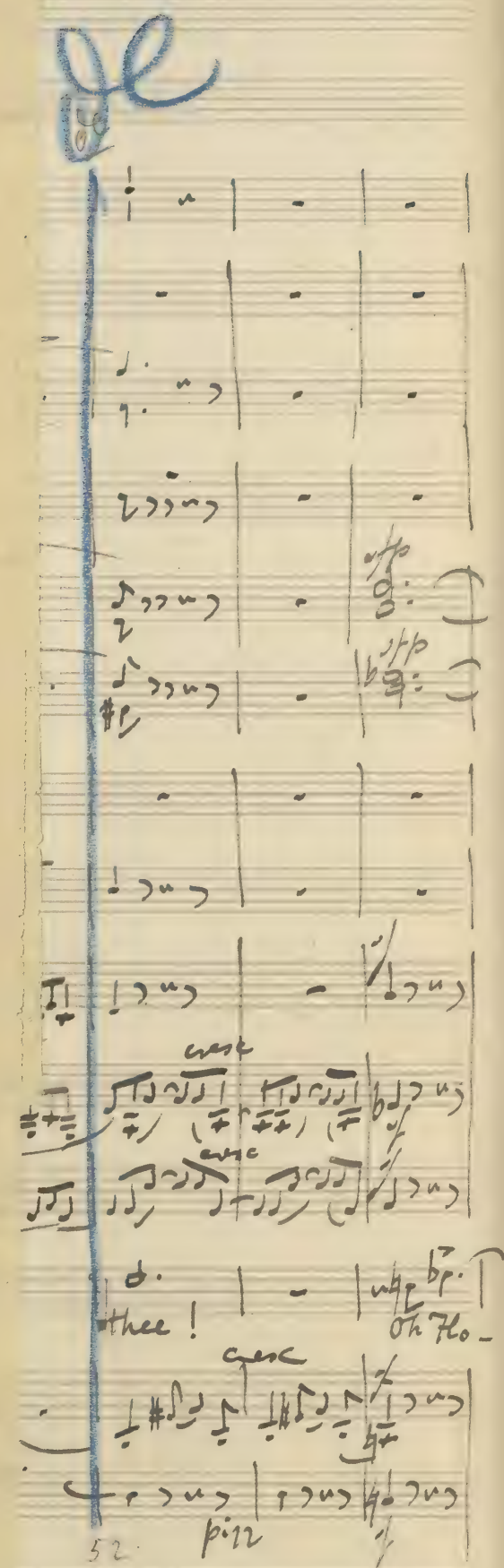

mp
mp
p cresc
mp
mp
mp
cresc
For thee for-given, chastened and holy, with strength to endure unspot-
p
45
46


cresc
cresc
cresc
cresc
Sav^la
ted and pure in thy robe of white ness.
col Basso
arco
47
48


As of
snow
new
pizz
49


espress
cresc
cresc
ight
ness,
The
p
cresc
50


mf
f
mf
p
mf
dim
mf
dim
mf
dim
Sav^ln
f splen dour of Heav'n a-
mf
arco
mf
mf
51


cresc
cresc
thee!
Oh Flo-
cresc
pizz
52

cresc

rence! false — hearted; that thy pledge should be broken, that I —

53 54

Solo

dim.

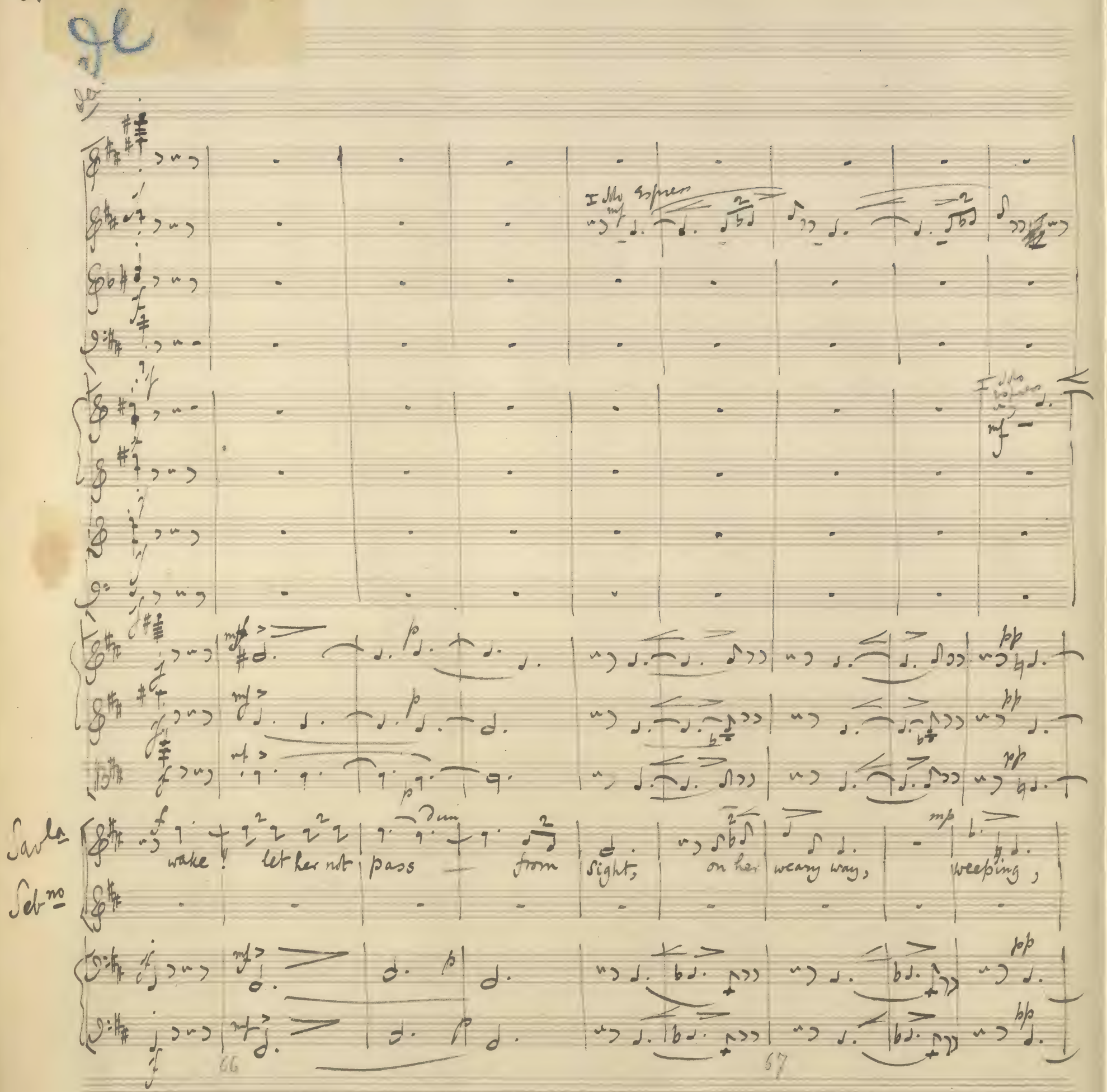
Tam-tam

Take off your shoes and stand in a row

Take off your shoes and stand in a row

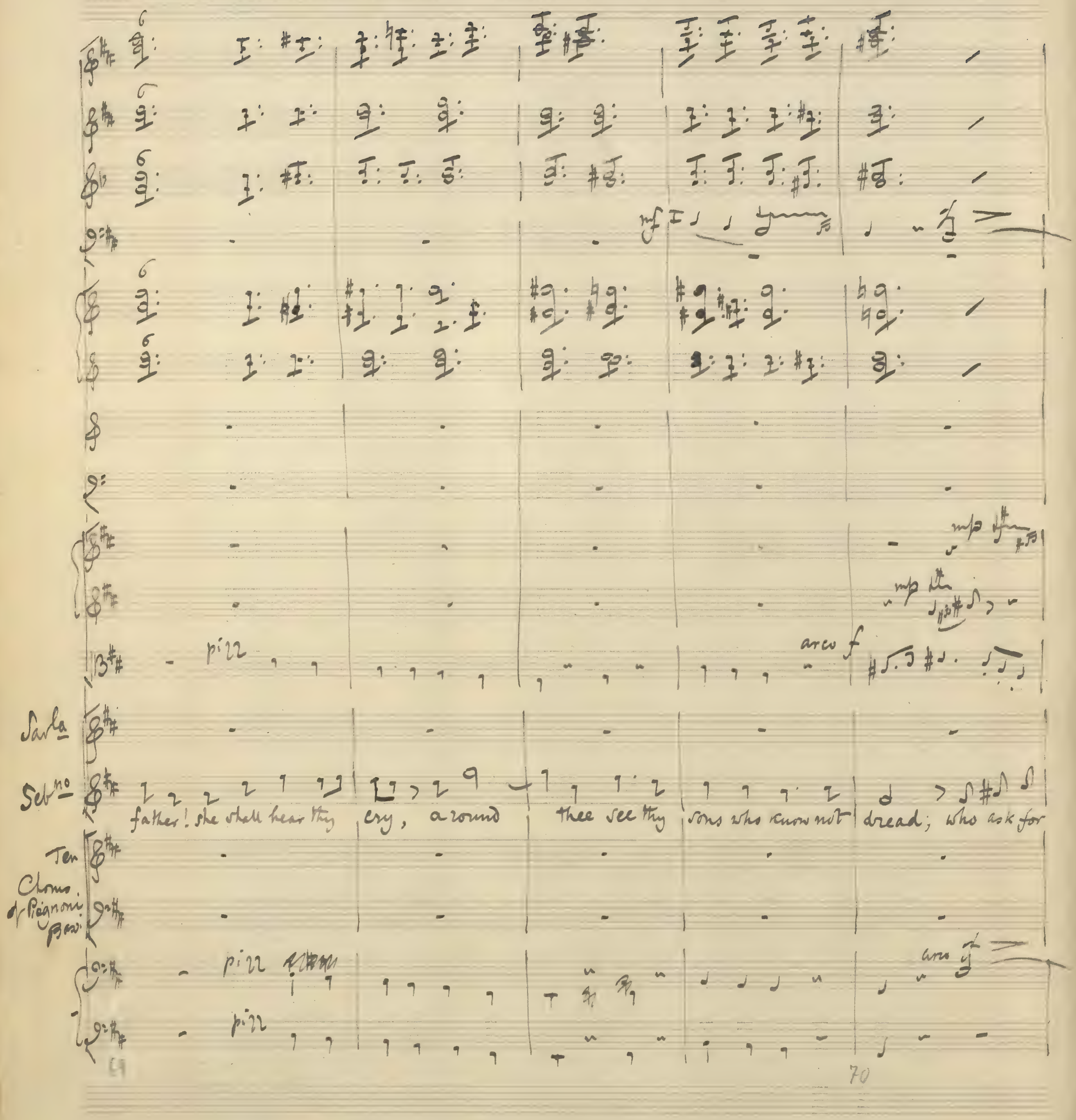
name by the vile, the vile vilely spoken! yet

57 58


Sav^la
Seb^no
wake! let her not pass from sight, on her weary way, weeping,
I dolo espress
mf
dim
66
67

for ever and ever with out thee

oh ho-ly


pizz
arco f
Sarla
Sebno
father! she shall hear thy cry, a round thee see thy sons who know not dread; who ask for
Ten
Chorus of Piegnoni
Bass
pizz
pizz
arco

L

vi-vi

cresc

cresc

cresc

cresc

cresc

cresc

cresc

thy great cause, for thee to die, for Flo — rence thy beloved, their blood to she

Chor

cresc

cresc

71

L

the cup with Satan's kin

Twas prayer that saved her

a voice from heav'n cried "Set her free;

that clarion voice

rall al Tempo Imo

pp rall

pp rall

pp rall

pp cresc

rall

rall cresc

pp rall

cresc

pp rall cresc

div pp rall cresc

pp rall cresc

pizz

pizz

pizz

rall

rall

in her sin that saving prayer was thine — was thine

was thine! rall: To follow thee our hearts desire, Thy

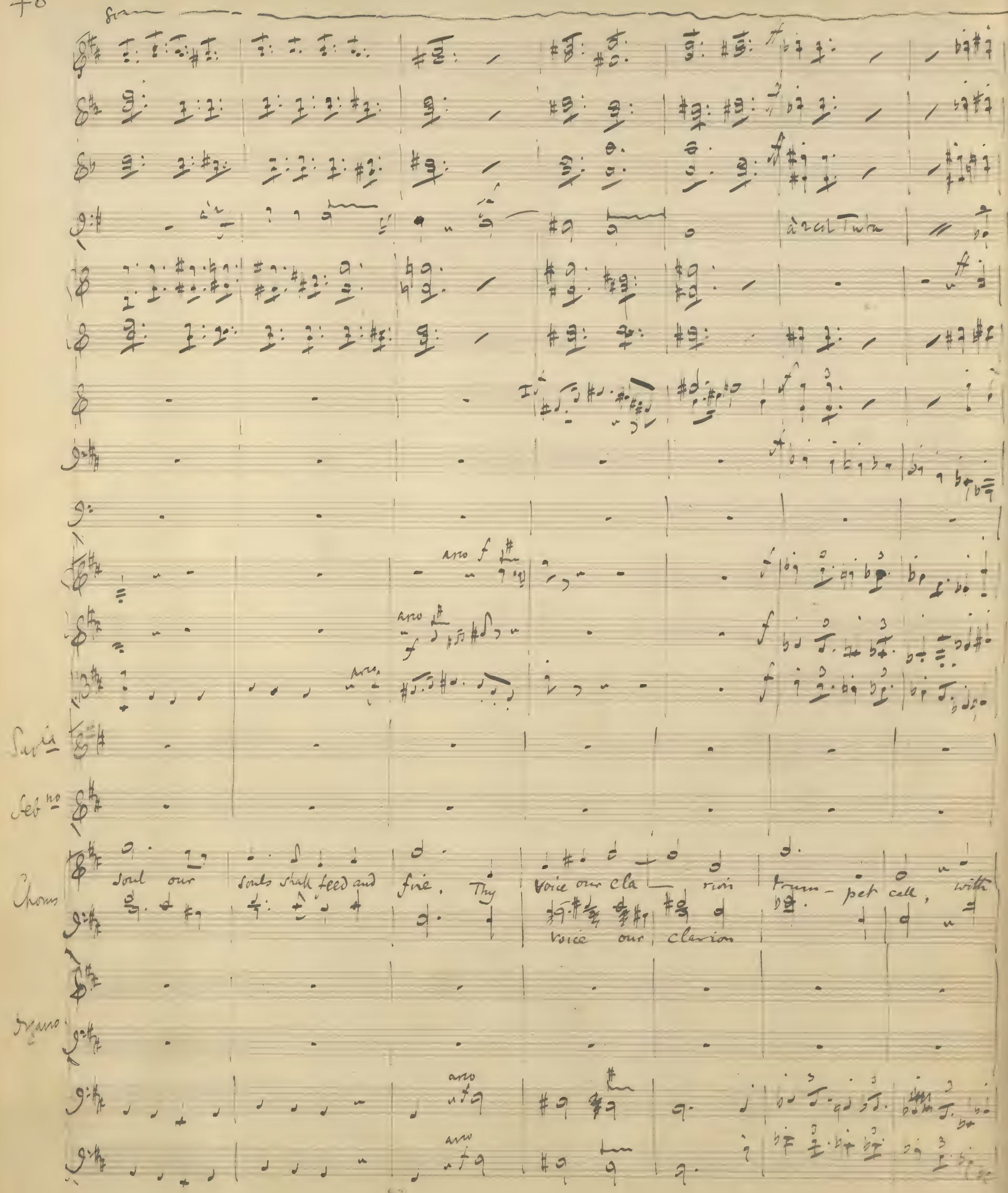
rall cresc

est Bassi

rall cresc

pp

rall al — Tempo Imo


à 2 col Tutti
arco f
arco
arco
Sav.ta
Seb.no
Chorus
soul our souls shall feed and fire. Thy voice our cla — rion trum - pet call, with
voice our clarion
Organo
arco
arco

N

(N.B. The trumpet on the stage is only to be used, if the Organ is insufficiently strong to make the melody heard)

Tromba on the stage

Fl

Ob

Cl

Fag

Cor

Tromba 1-2

Tromba 3°

Alt Ten Posaunes

Bas

Tuba

Tymp

I

Vil II

Viola

Sabbla

A — man — A

Sebm

with thee we stand with thee we fall! (Some of the brethren enter the chapel)

Chor:

thee we stand, with thee we fall! with thee we fall

Organo on the stage

Telegraph

Orgel

N

(N.B. if the organ in the theatre has no pedalstops, a Contra Fagotto must play the notes on the stage.)

Lento

mf

in B♭

pp

mp

Trombe

pp

pp

Tymp.

p cres f p dim

p cresc f p dim

p cresc f dim pizz

Sarla

men with me ye swear to ye swear to fall or stand!

Sebno

(Savonarola seems fired with sudden energy)

Chorus

Org:

Orgel

f

p cresc f p dim pizz

p cresc f p dim

pizz

Lento

Tromba

Tymp

Solo

(He approaches the chapel)

ay stand — for, like the Syrian host, let traitors surge around you There is One can

Organo

87

smite and scatter them like chaff. To Him turn ye in this supremest hour come all and kneel before the

88 89

Vi 52

(tenderly)

(with energy)

throne: be - tide what will, my children, my children! we shall cry A

90

Tromba

Solo

men

Angelus ad virginem sub - intrans in con - cla - ve;

Organo

91 92

X Noch ist die Hymne nach dem Klavierauszug zu ändern.

All exeunt into the chapel, save Sebastiano. He remains standing with drawn sword as sentinel before the porch and as grows fainter, he bows his head in prayer.

Pronta on the stage

Choras

-ve, a-ve re-gi- -cœ-li ter-ræque domi-num con-ci-pies in-

Organ

Corno 33° in the orchestra in D

Tr:

Chor:

-tac-ta sa-lutem ho-mi-num, tu porta cœ-li-facta me-de-la cri-mi-num.

Org

Corno III in D

I Viol II

Viola

Celli e Bassi

in E♭ I & II Corni in D III & IV

I Viol II

Viola

Celli

Bassi

Allegro ma non troppo

N.B.

Flauti

Obvi

Cl. in B♭

Fagotti

(E♭) Corni (C)

Trombe

Tymp

I Viol II

Viola

Francesca

Sebastiano

Celli

Bassi

pp

mf

mp

short

short

short (without)

short

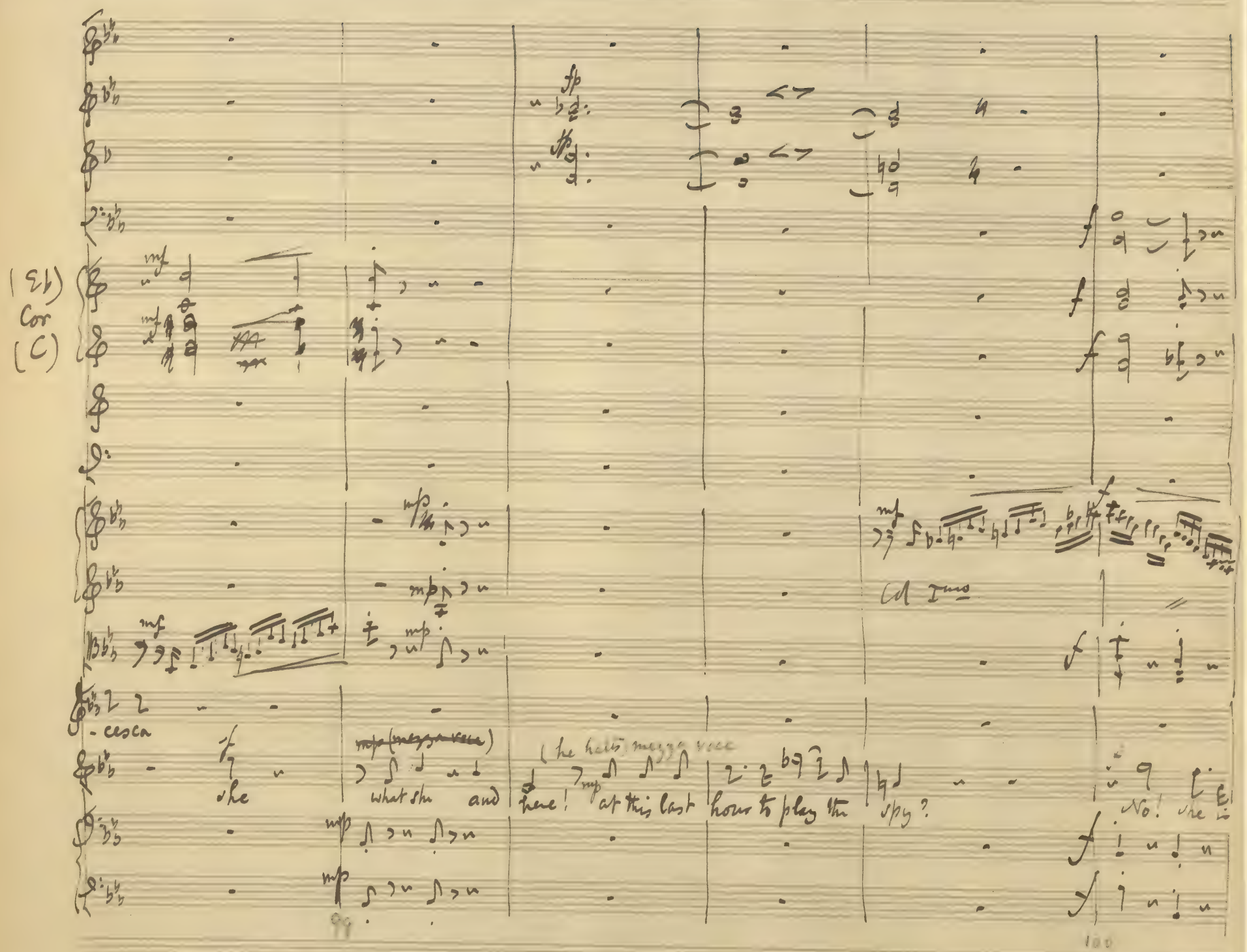
quick, quick, tis I! Fran-

who waits without

col Bassi

98

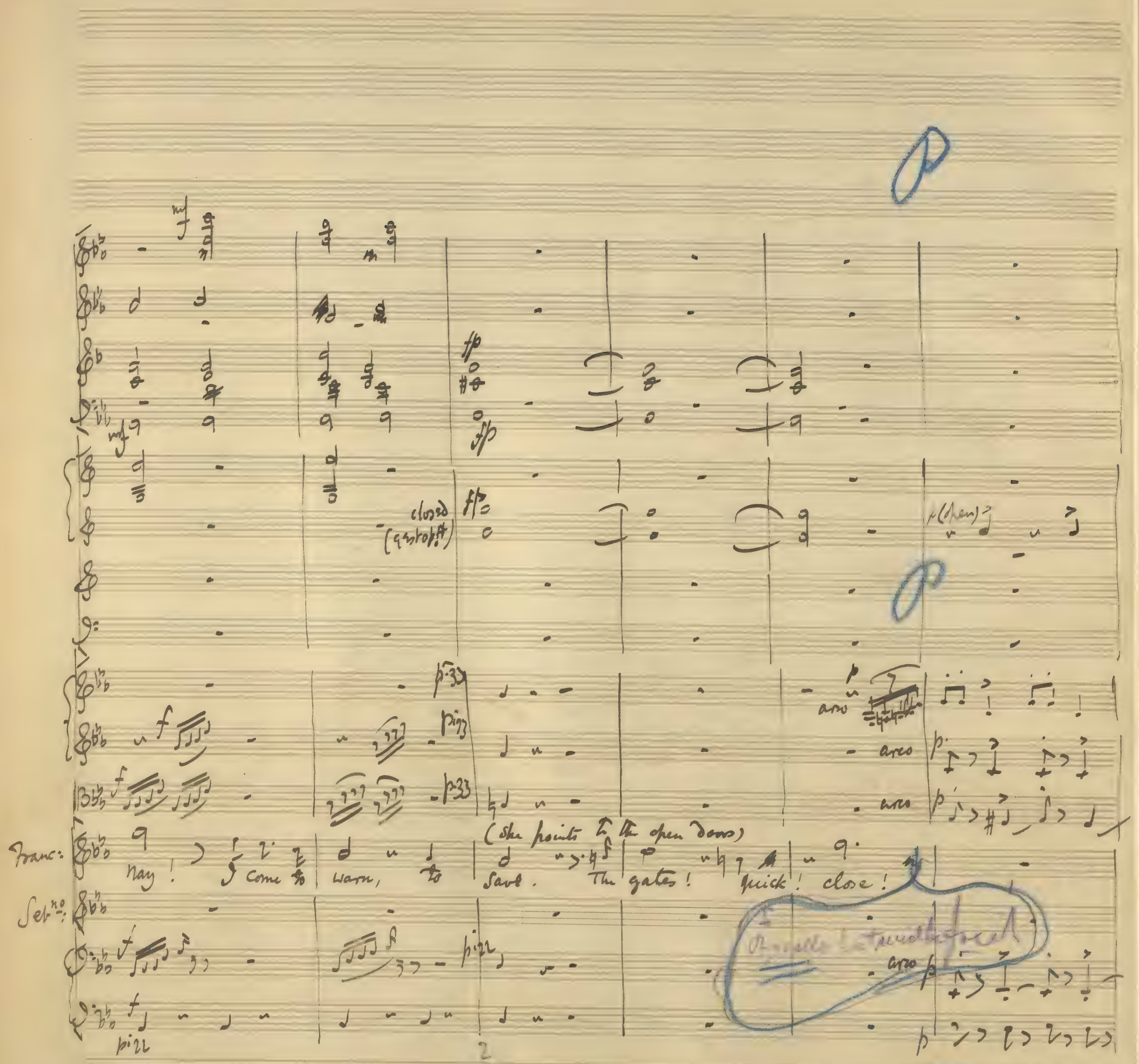
(a knock is heard
at the barred gates.
it startles him,
and he comes rapidly towards them)


(Eb)
Cor
(C)
mf
fp
mp
Col Imo
-cesca
she
~~mp (mezza voce)~~
what she and
(he halts) mezza voce
here! at this last hour to play the spy?
No! she is
99
100

He hurriedly draws back the bolt and opens the gates. Francesca enters quickly.

What dost thou fear? that I bring treason with me? Nay,

True!


mf
fp
closed
(gestopft)
p (open)
p
arco
pizz
(She points to the open doors)
Franc:
Nay! I come to warn, to save. The gates! quick! close!
Sebno:
pizz
arco

cresc

cresc

cresc

cresc

cresc

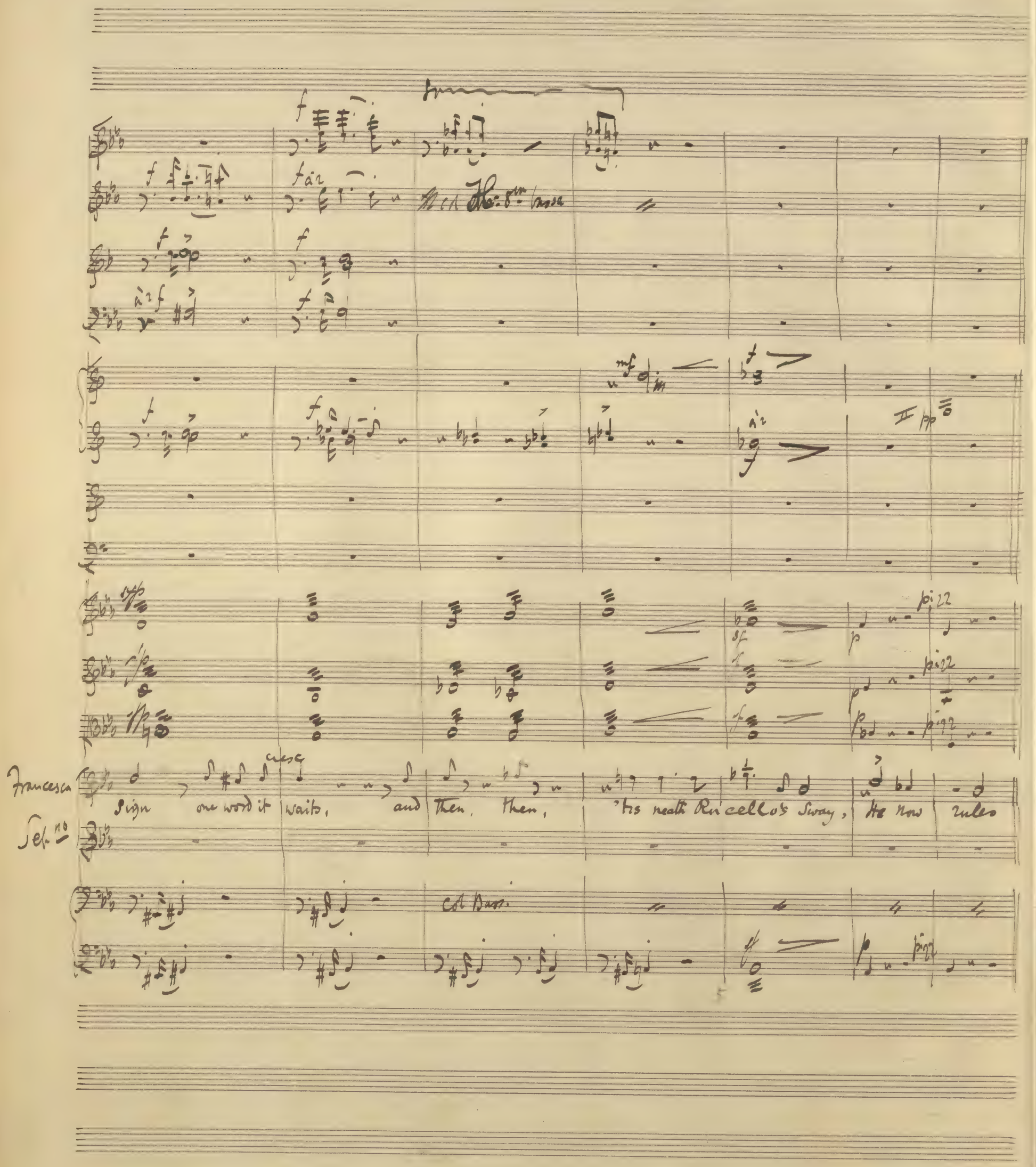
Ten how this on its way! The mob! The frenzied mob flood plain on, 'twill soon run red with blood one fatal

cresc

cresc

3

4


Francesca
Sign one word it waits, and then, then, 'tis neath Rucello's Sway, He now rules
Col Bass.

Andante Tranquillo

(♩ = ♩)

p

pp

pp

p

Andte I

arco pp

arco pp

arco pp

pp

pp

pp

Florence! list to me, list, while the streets with triumph ring, while he I loathes once, your

arco pp

pp

p

Q

Tempo I^mo (Allegro ma non troppo)

Q All^o non troppo

Francesca

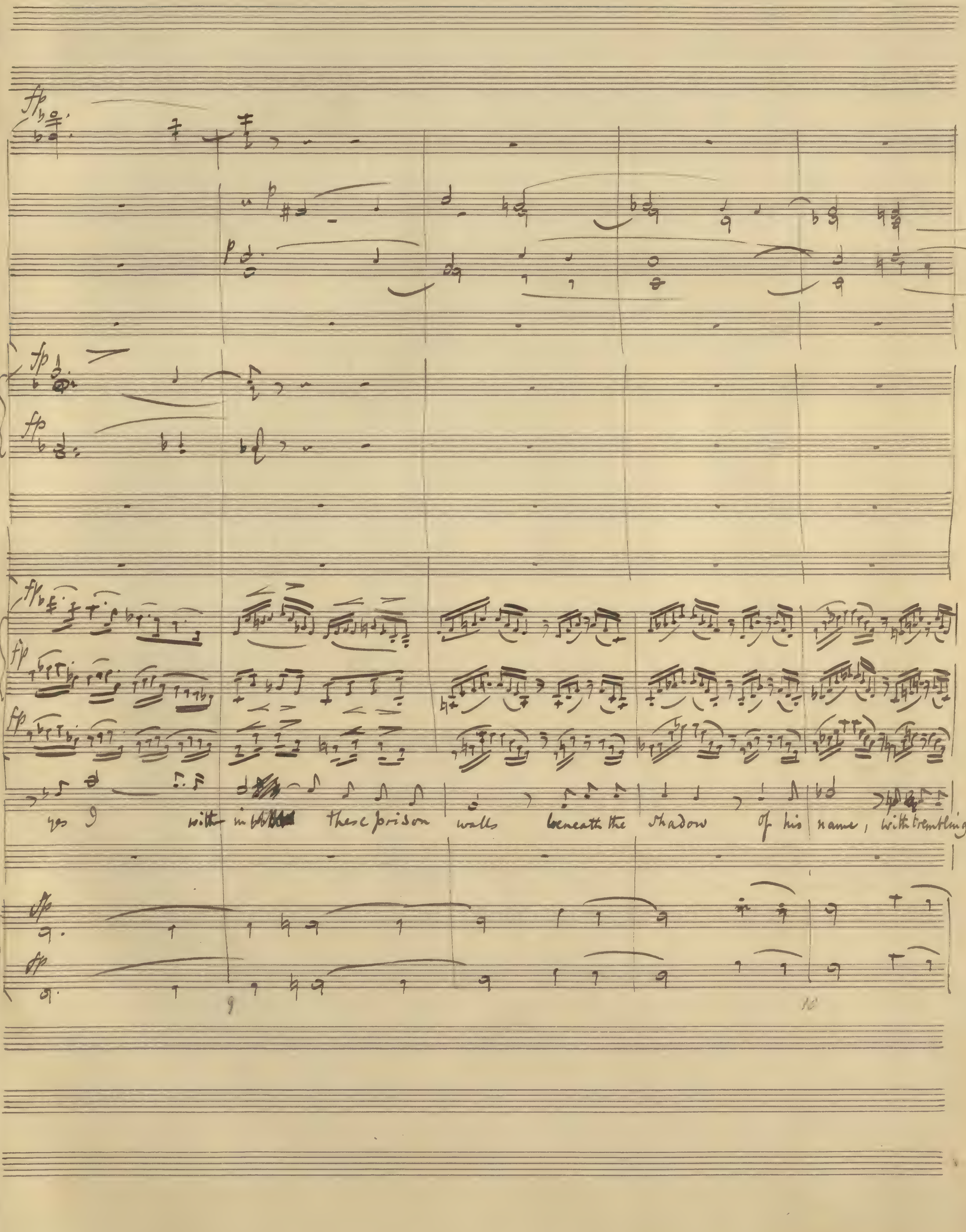
Set^no

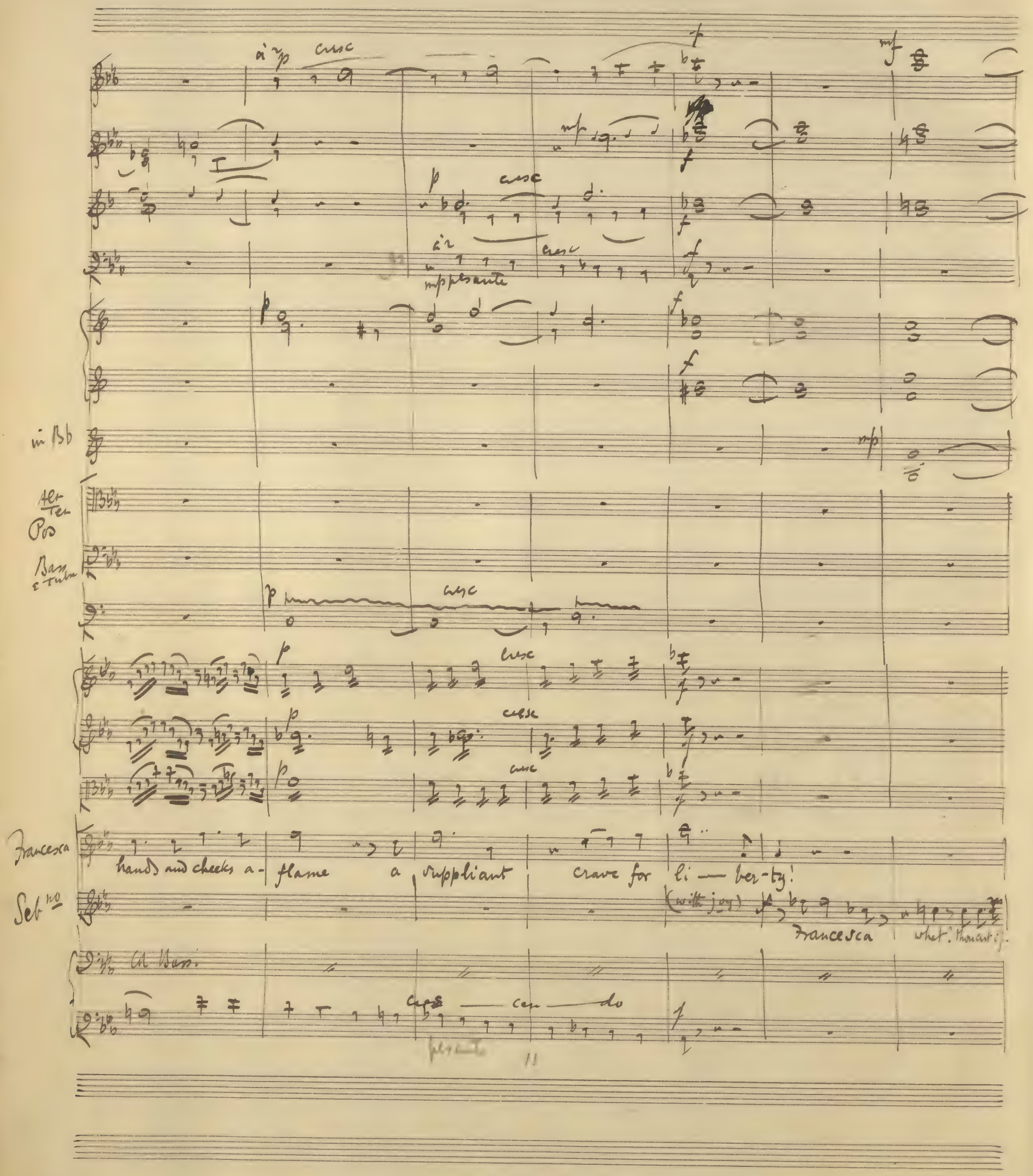
king, from shaken throne a ruin falls, his memory a very shame it is here that I — unfettered, free,

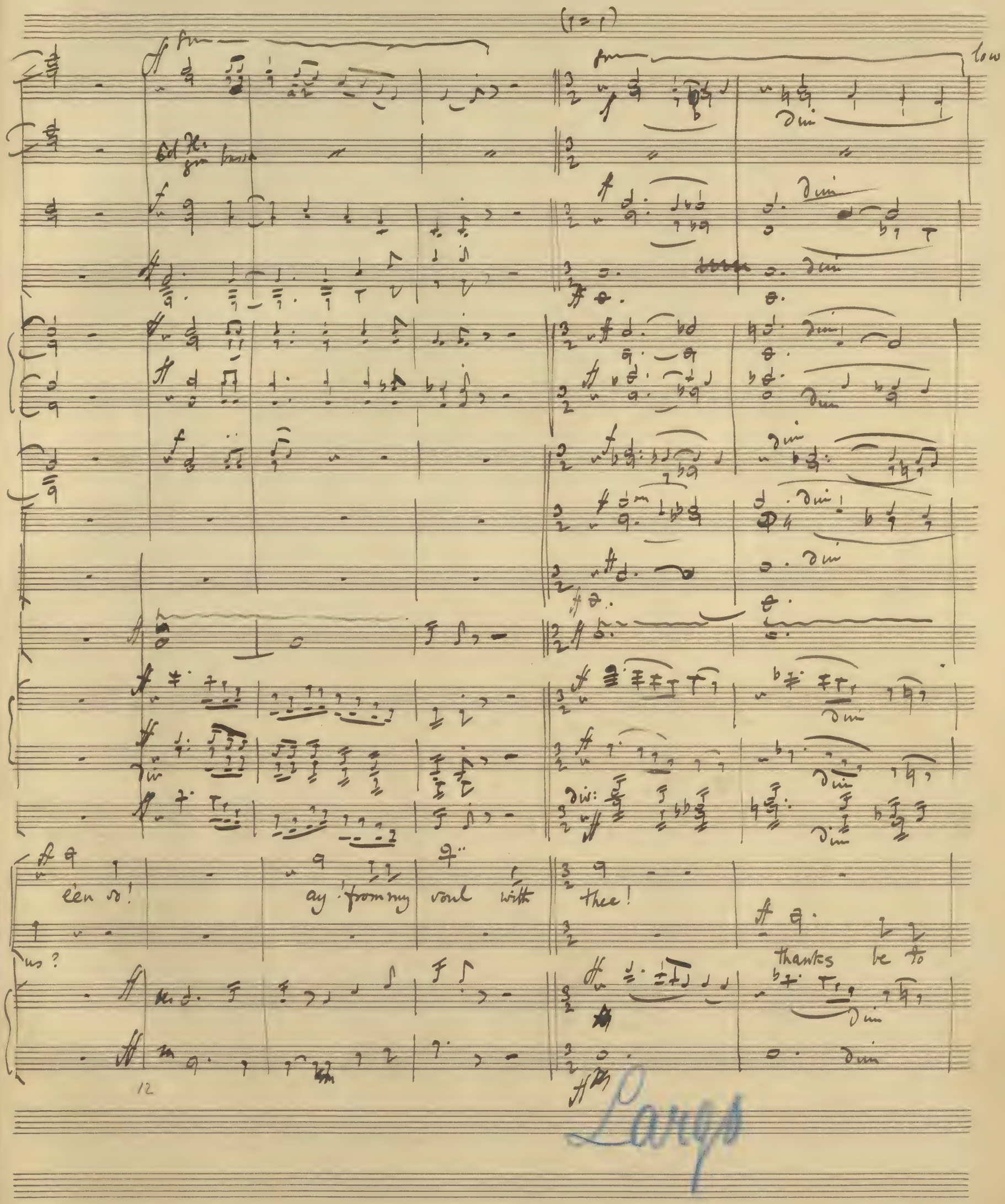
cresc

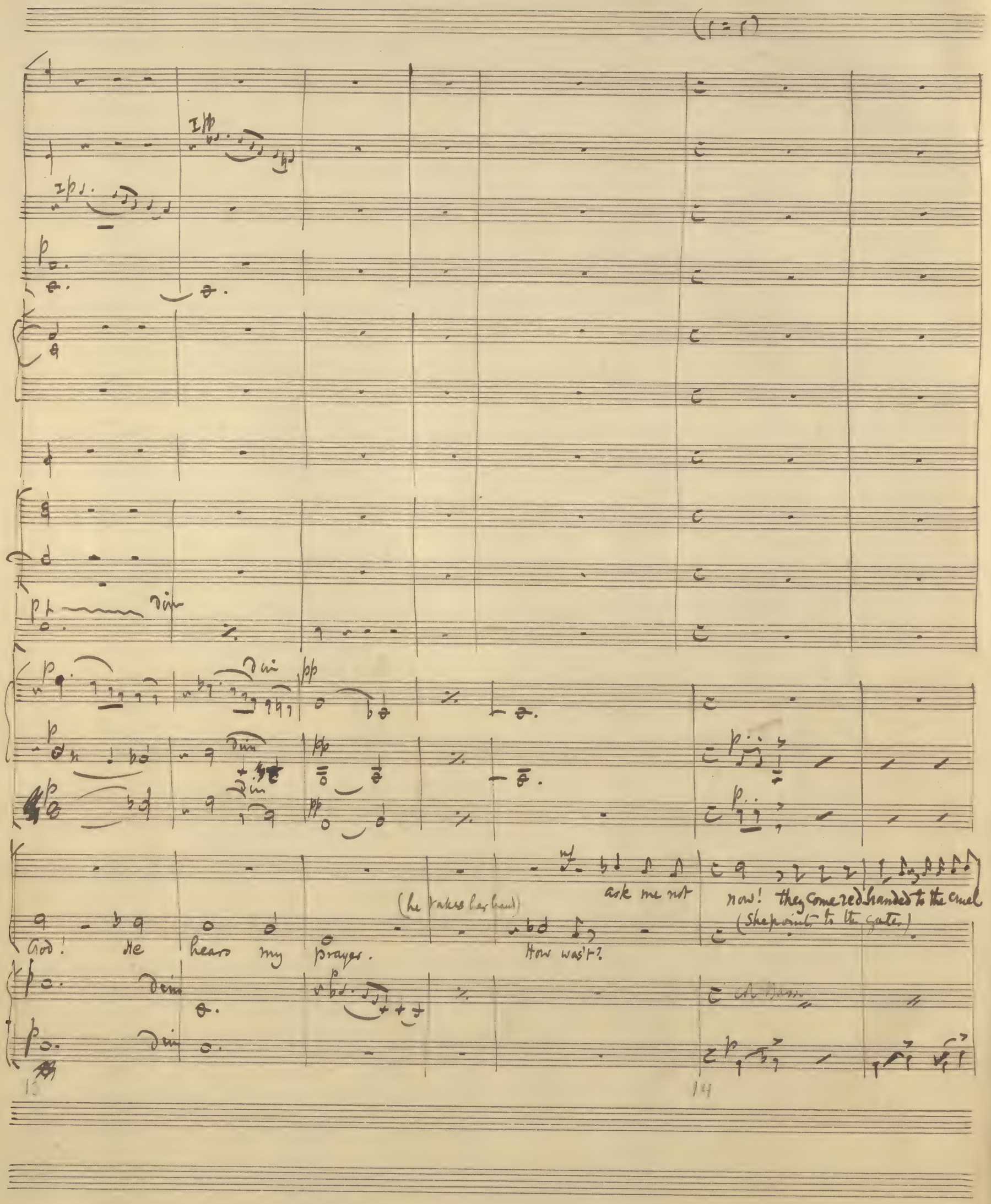
arco

Q


yes I with in these prison walls beneath the shadow of his name, with trembling

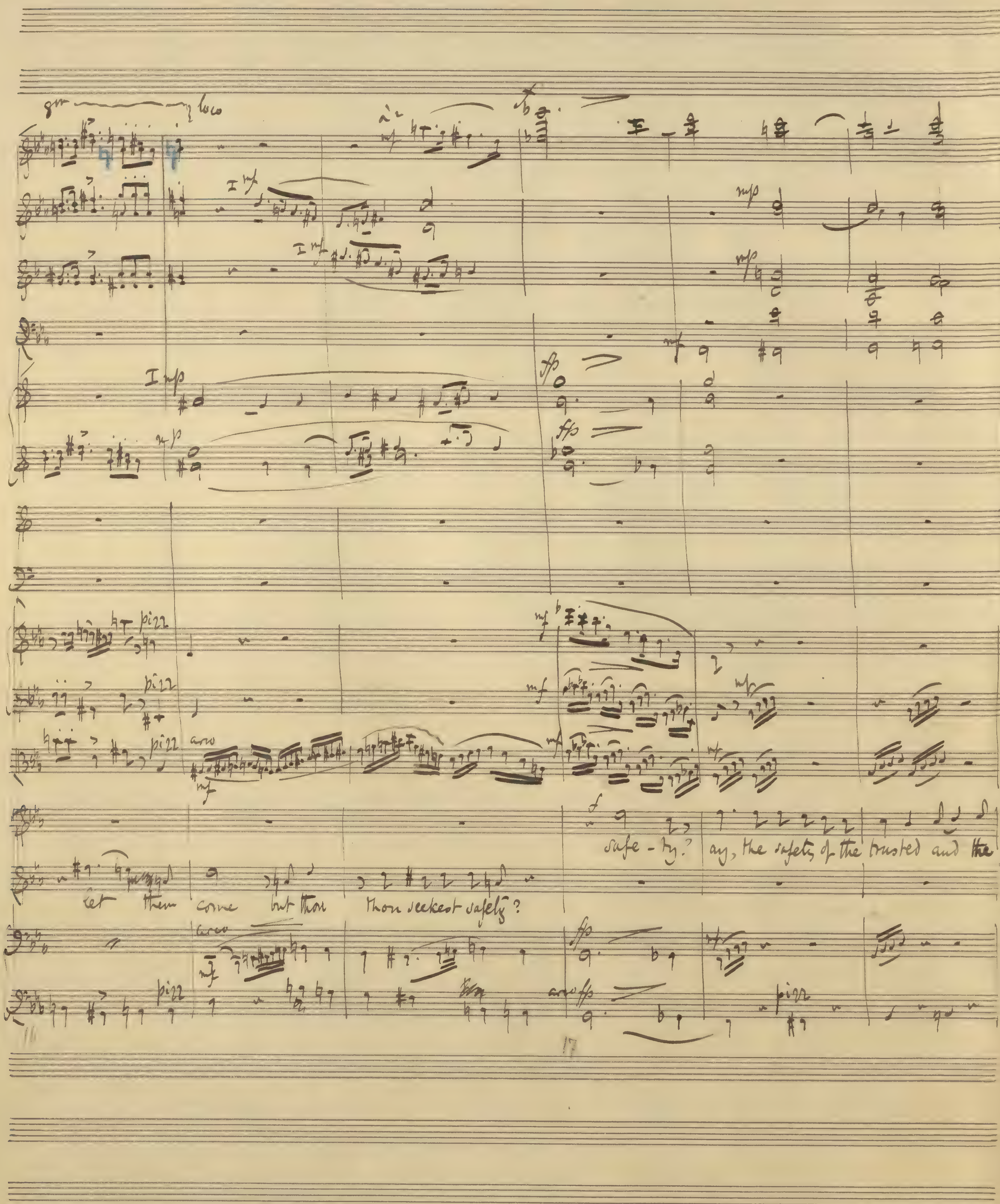

cresc
mf
p
cresc
mp pesante
cresc
in Bb
Alt
Ten
Pos
Bass
e Tuba
p
cresc
p
cresc
p
cresc
p
cresc
Francesca
hands and cheeks a- flame a suppliant crave for li — ber-ty!
Seb^no
(with joy)
Francesca
what? thou art if
Al Bass
cres — cen — do
pesante

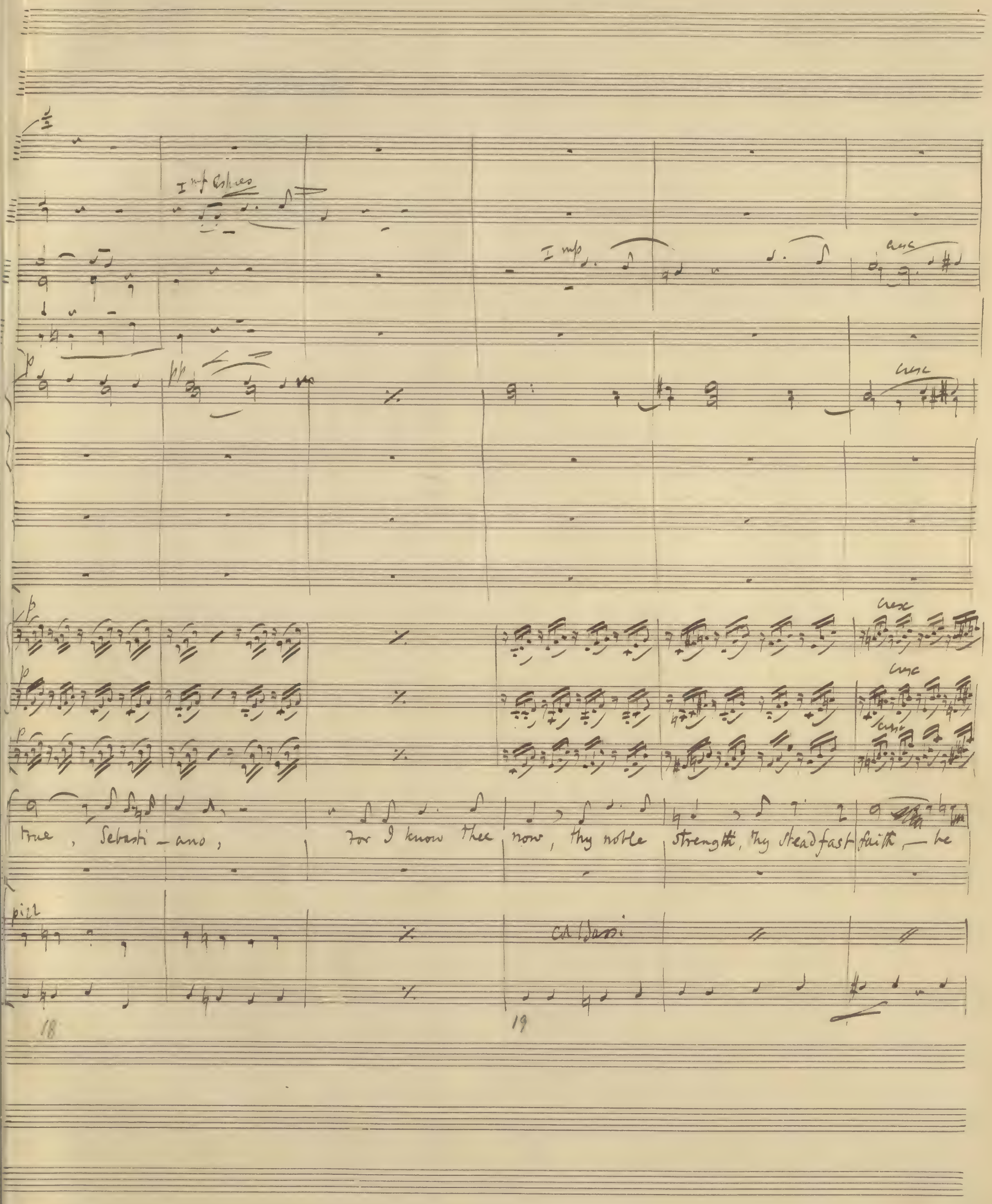

low
dim
Col Hr. gra bassa
div:
e'en so!
ay! from my soul with thee!
us?
thanks be to
12
Largo


God! He hears my prayer.
(he takes her hand)
How was't?
ask me not
now! they come red handed to the cruel
(She points to the gate)
dim
pp
mf

work, this thing for blood for his!

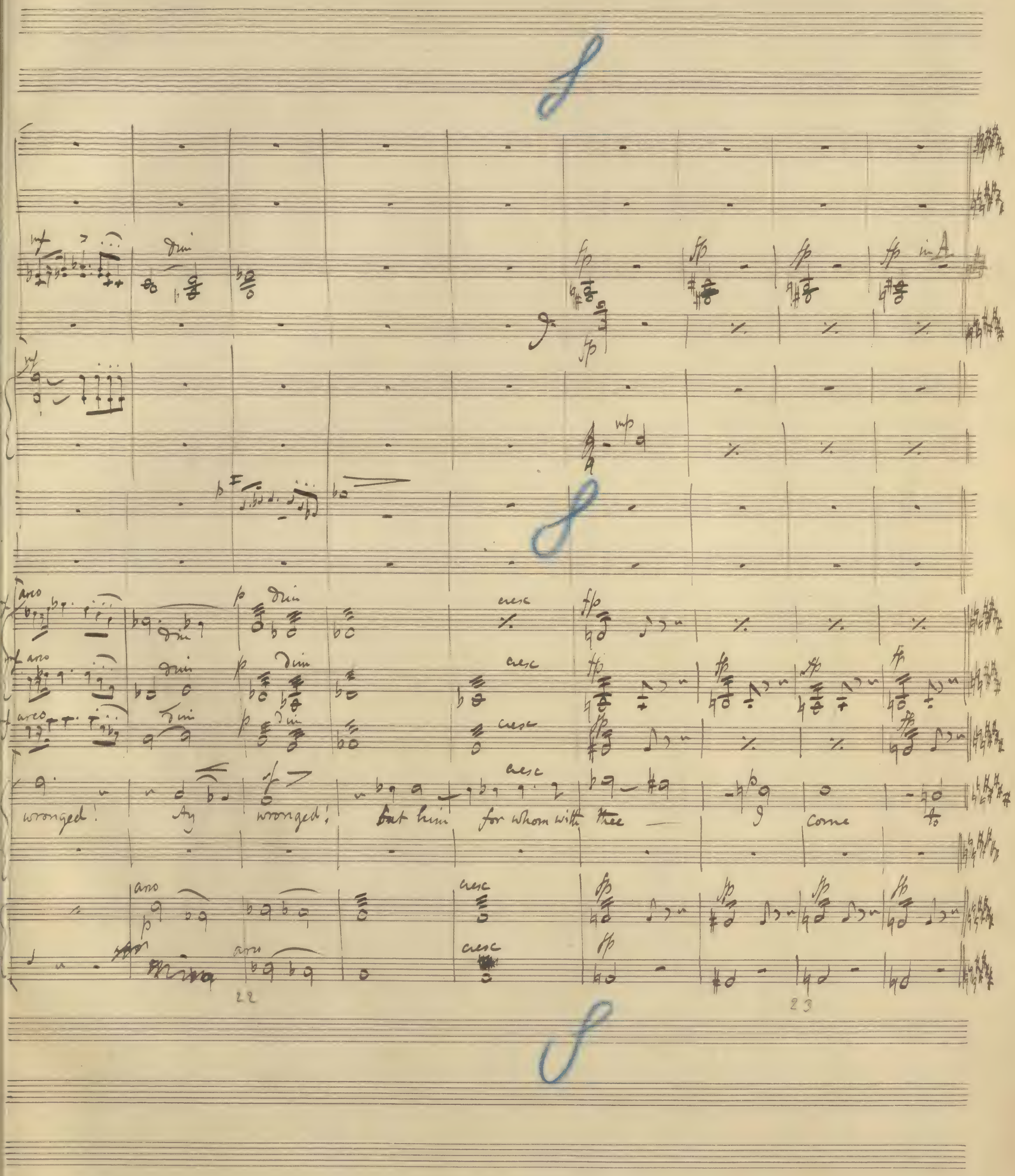
let them come, his own are round him here,


8va
loco
pizz
arco
Let them come but thou
Thou seekest safety?
safe - ty? ay, the safety of the trusted and the
16
17


I mf Ashes
I mp
cresc
p
pp
cresc
p
cresc
p
cresc
p
cresc
true, Sebasti-ano, For I know thee now, thy noble strength, thy steadfast faith, — be
pizz
Col Bassi
18
19

Franc: mine the safety of thy choice. Danger and death for him whom thou hast loved, for him that I have

Seb:


in A
arco
dim
cresc
wronged! Ay wronged! but him for whom with thee — I come to
22
23

Allegretto con Moto

rall

Fl

Ob

Clar in A

Cor Anglais

Fag

Tymp in F♯. B♮

Viol:

con sordini

con sordini

Viola

Francesca

die!

Sch:

to die?

Celli

Bassi

rall

rall

even

p

Cor Angl p

4/4

Mod^to

pp

pp

p

So!

con passione

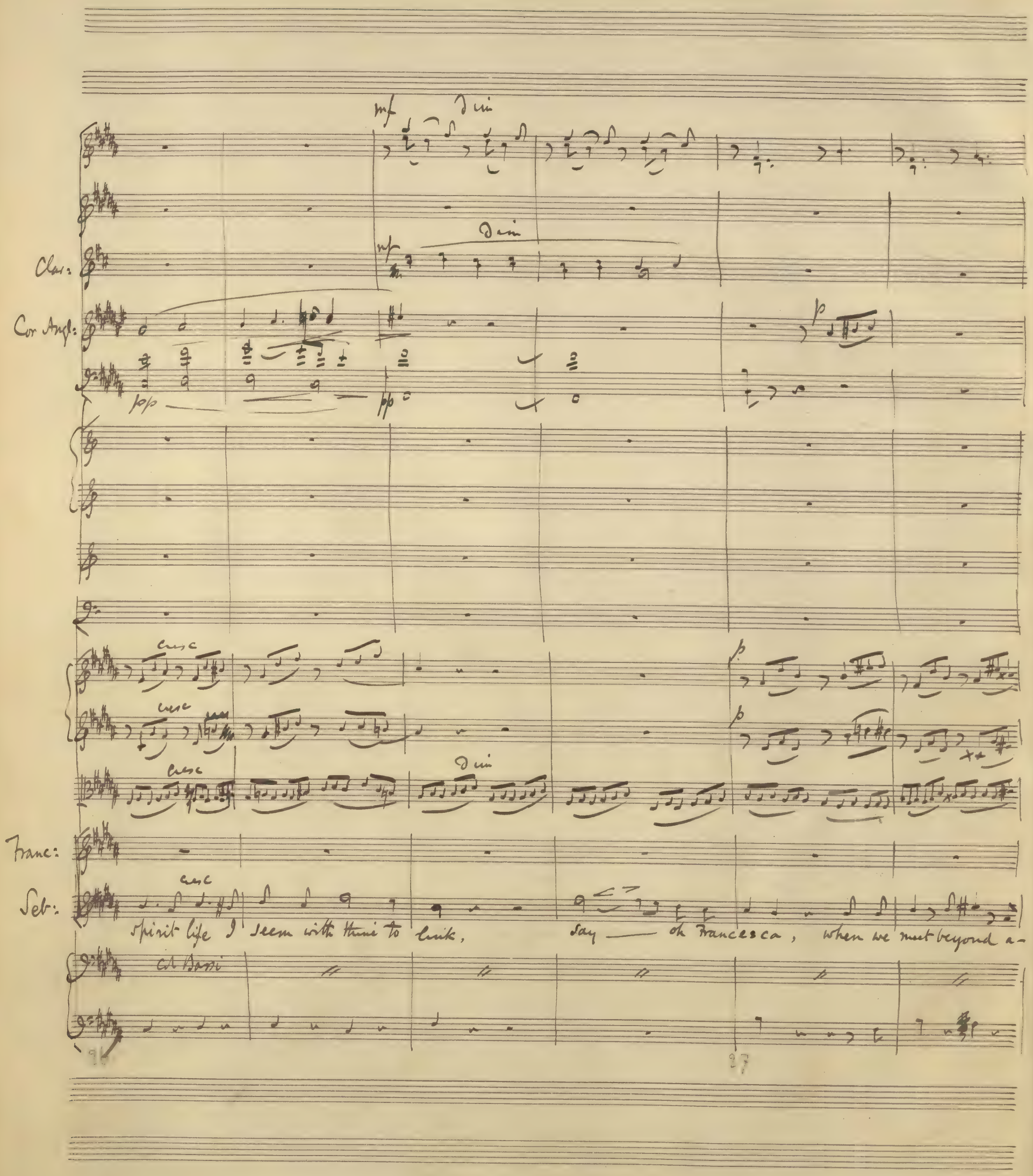
mf

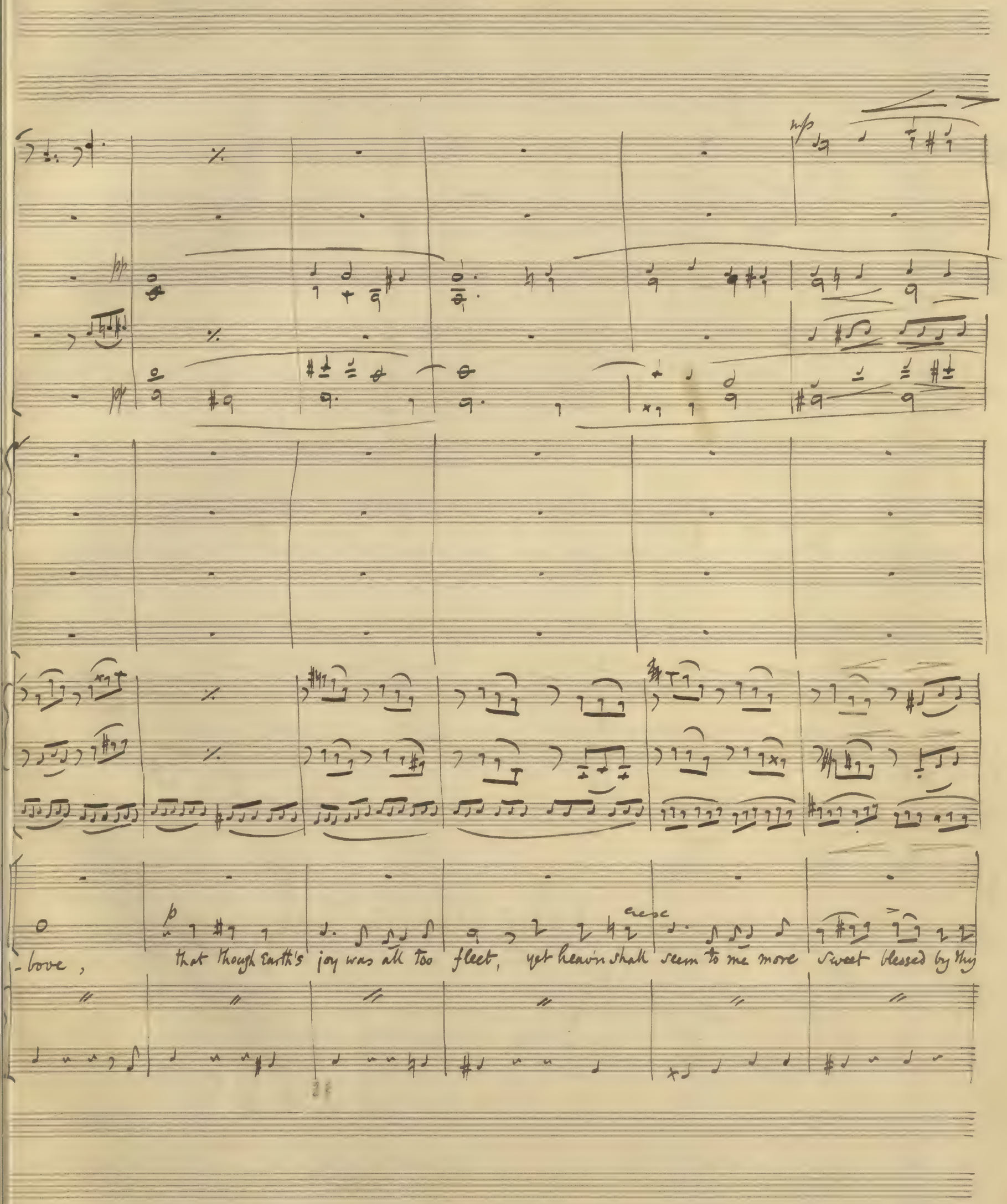
Francesca, at this hour supreme, as on the brink of the deep ever-lasting stream, my fleeting

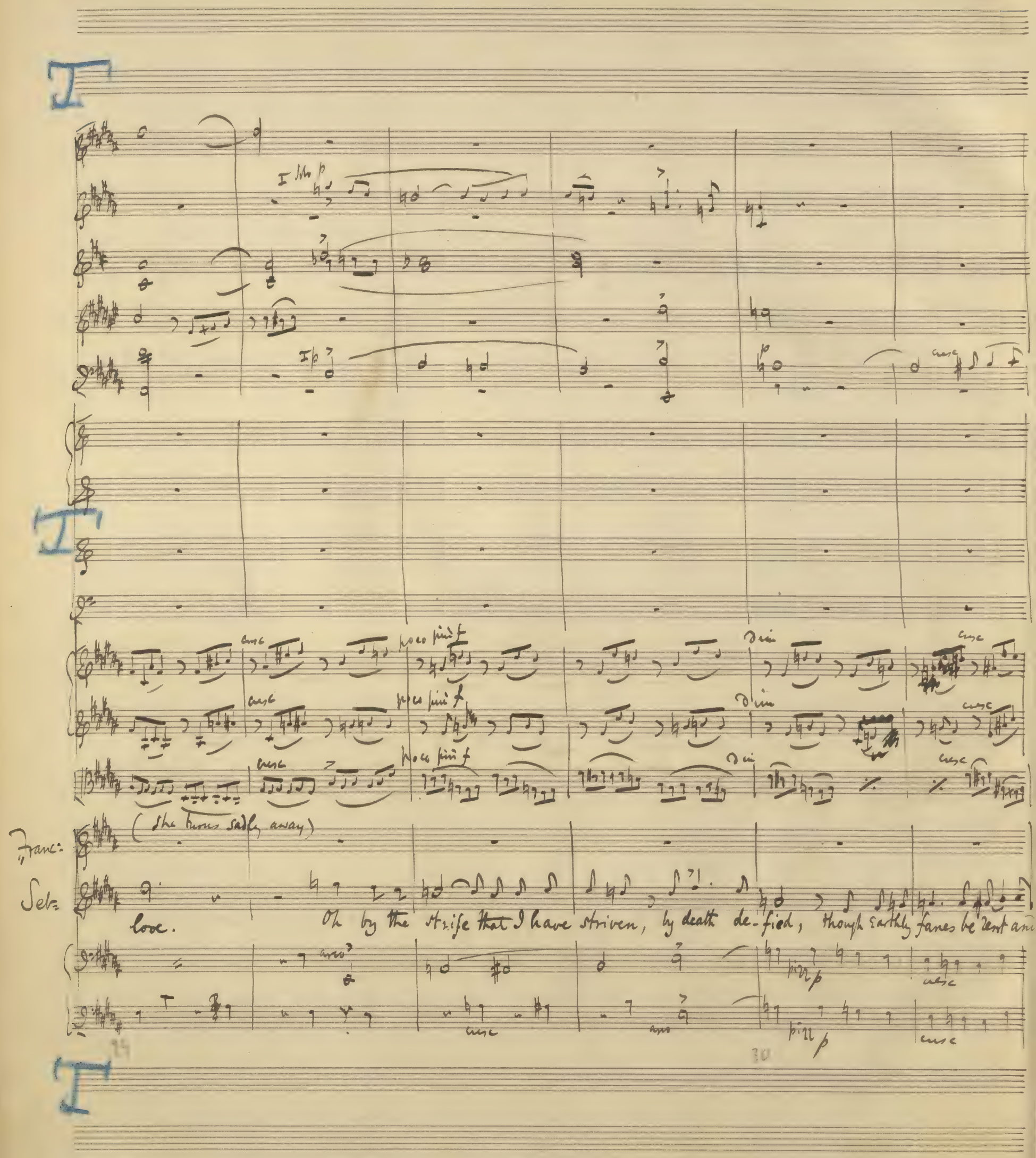
pizz

p

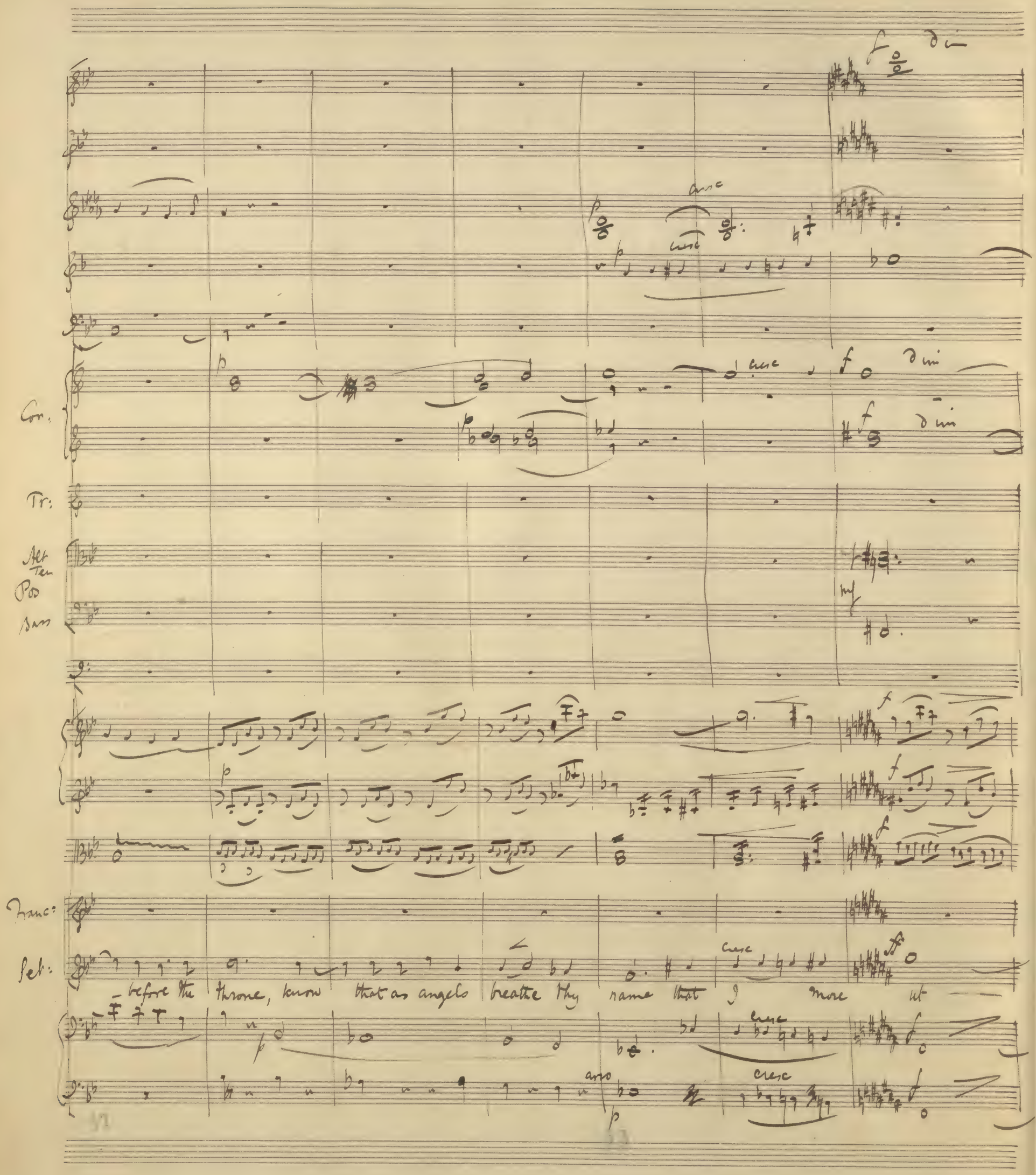
p

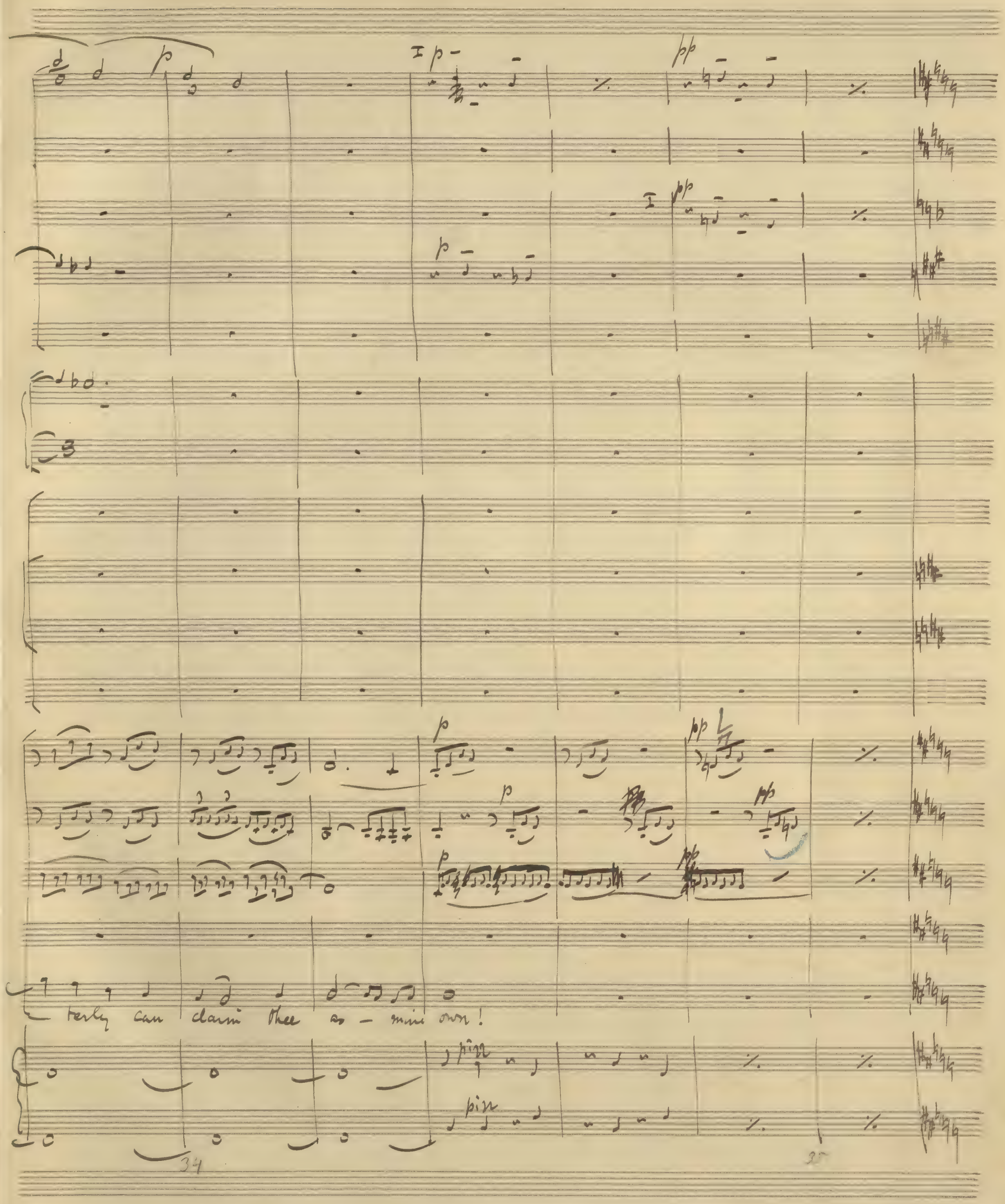

mf
Dim
Clar:
Cor Angl:
pp
p
cresc
Franc:
Seb:
spirit life I seem with thine to link, say — oh Francesca, when we meet beyond a-
col Bassi


mp
pp
pp
p
cresc
-bove, that though Earth's joy was all too fleet, yet heav'n shall seem to me more sweet blessed by thy


T
I solo p
I p
p
cresc
T
cresc
poco più f
dim
cresc
poco più f
dim
cresc
poco più f
dim
cresc
Franc:
(She turns sadly away)
Seb:
love.
Oh by the strife that I have striven, by death de-fied, though earthly fanes be rent and
arco
pizz p
cresc
cresc
arco
pizz p
cresc
T

riven, Thou'lt meet me at the shrine of Heaven, my own, my bride! Oh let me purged by cleansing flame,


Cor:
Tr:
Alt
Ten
Pos
Bass
Franc:
Set:
before the throne, know that as angels breathe thy name that I more ut


terly can claim thee as - mine own!

a tempo

in C

Franc:

Thou lovest me!

Thou lo — vest me not!

Nay, speak

pp

pp

p

p

pp

pp

p cresc

pp

pp

pp

pp

pp

pp

pp

poco cresc

pp

poco cresc

mf

p

p

f

– no gentle word to me, Thou lo – vest me not! Nay spare thyself

pp

poco cresc

poco cresc

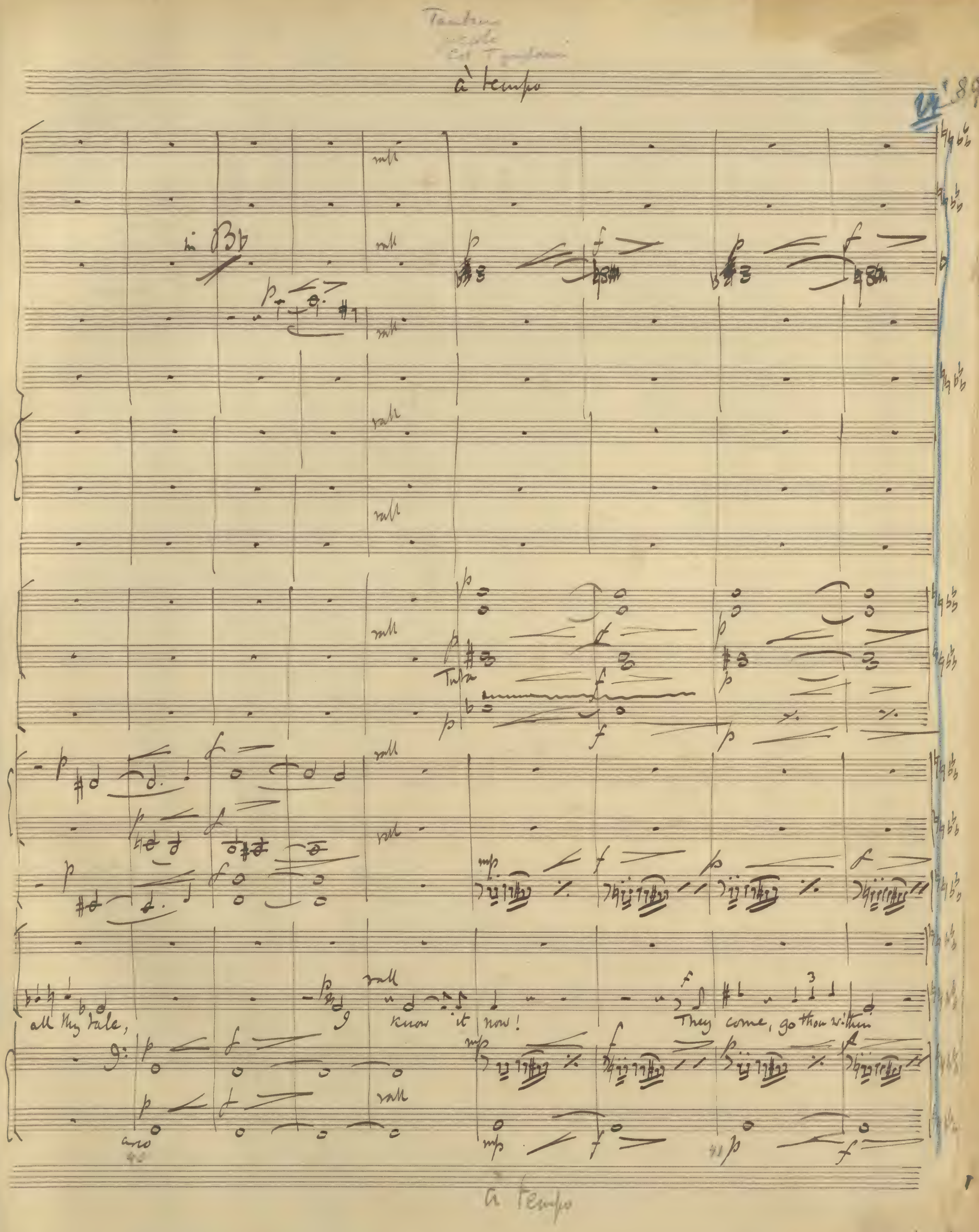
pp

37

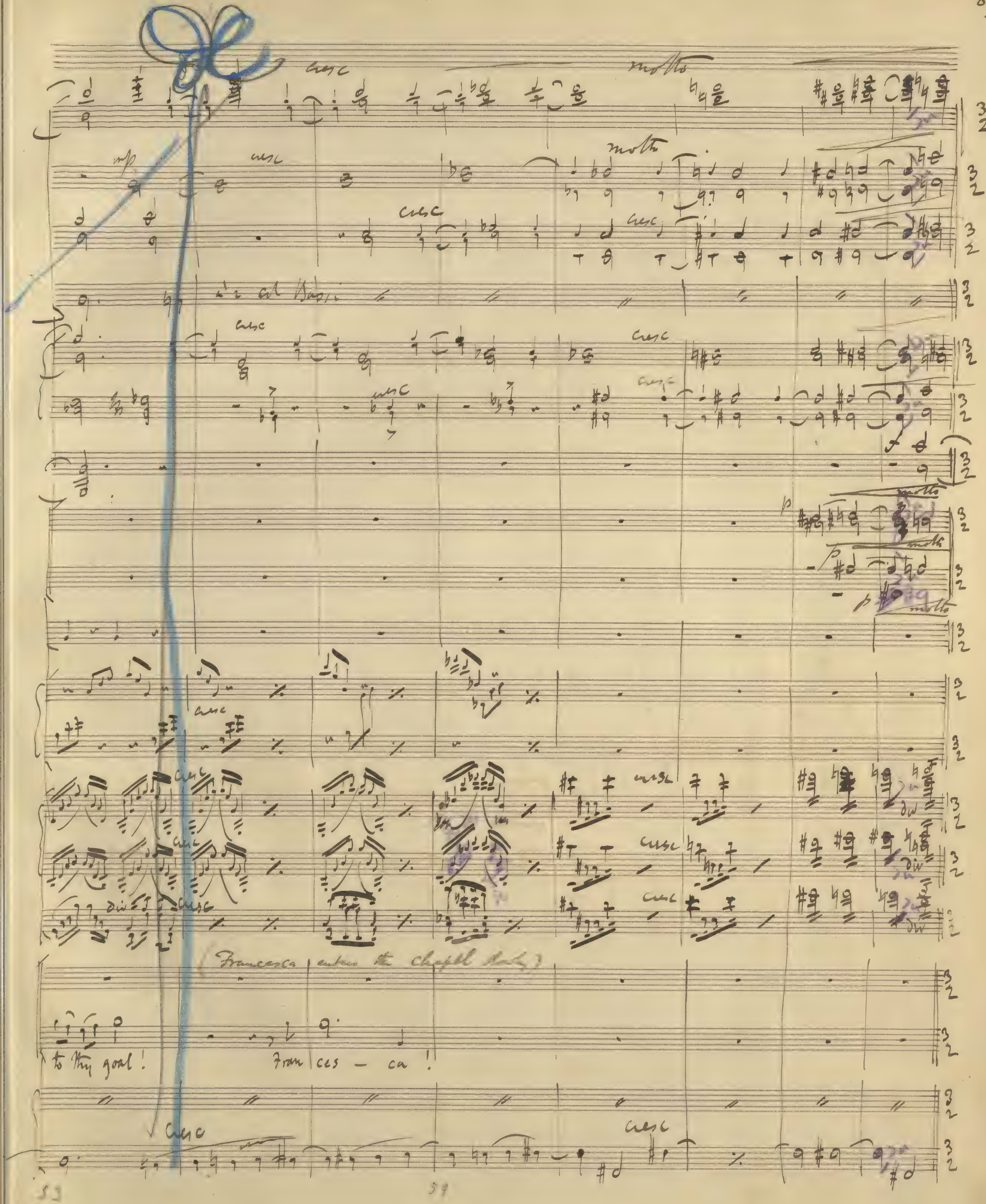
38

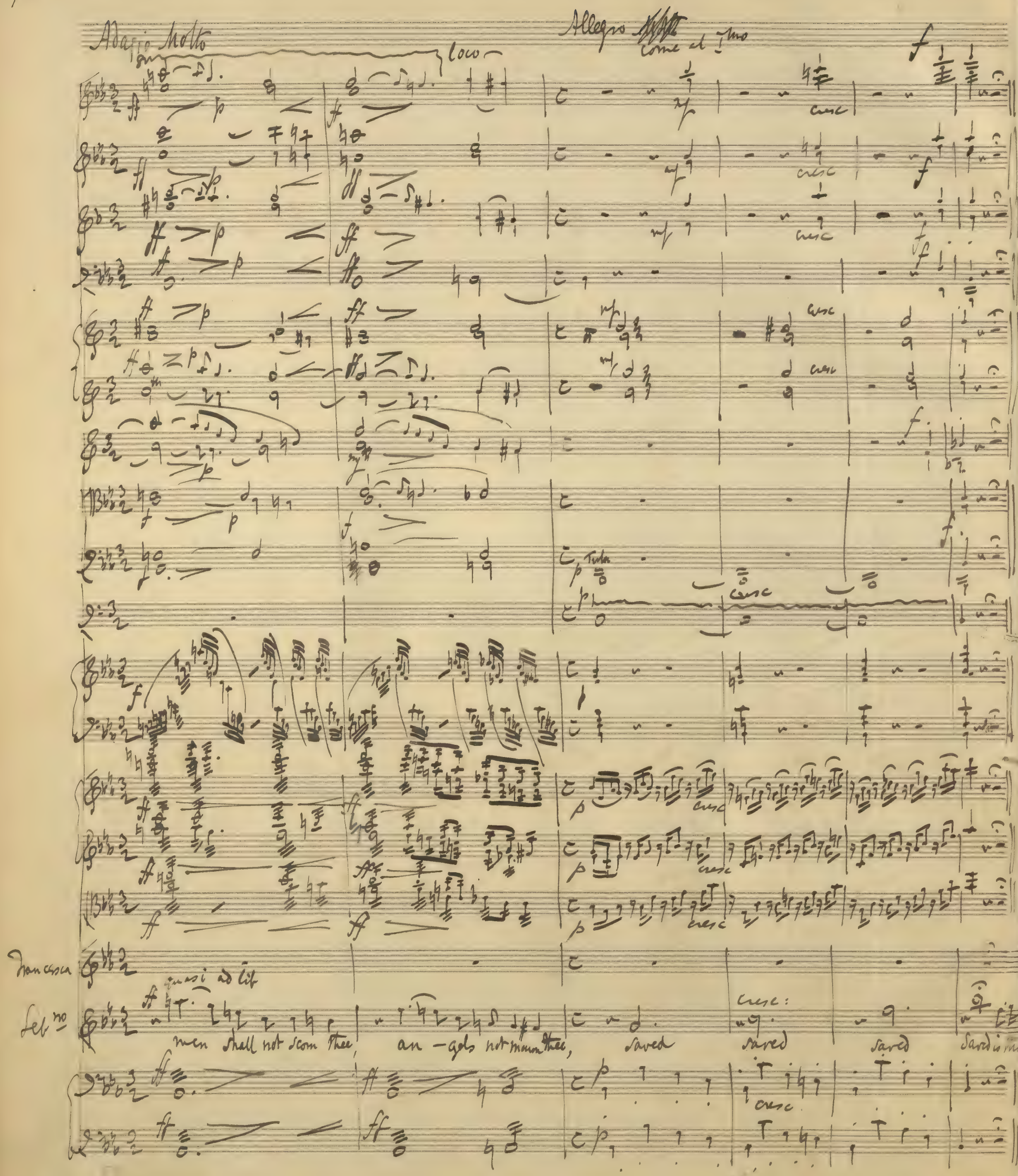
Franc:

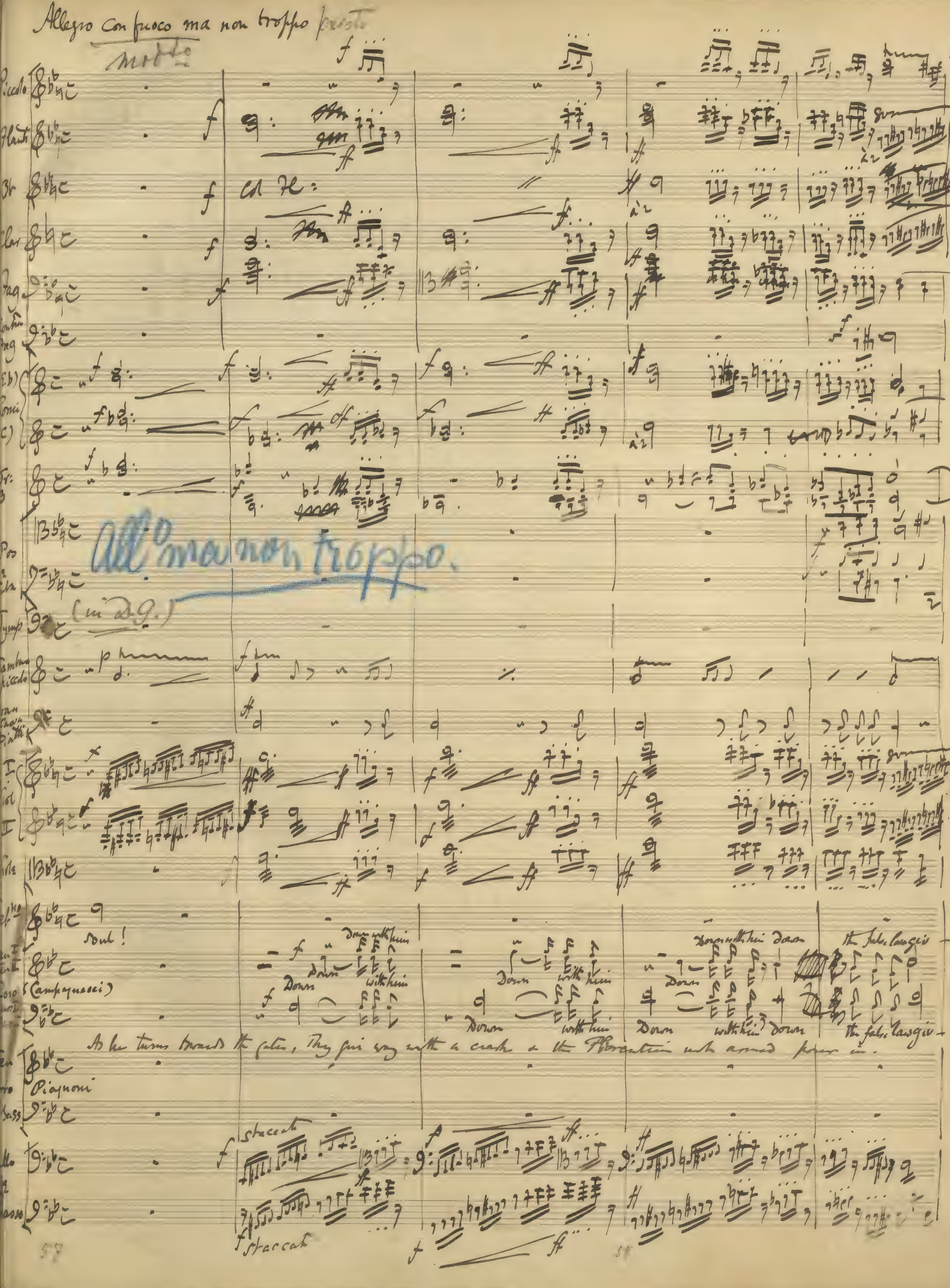
Seb: Thy gaze of tender pi — ty, more cruel than re-proach, more cru-el than re-proach, tells


à tempo
rall
in B♭
Tuba
all thy tale,
know it now!
They come, go thou within
arco
à tempo

think not of me: think of the love divine — that sets thee free, that brings thee


cresc
molto
a 2 col Bassi
(Francesca enters the chapel slowly)
to thy goal!
Fran ces - ca!
53
54


Adagio Molto
loco
Allegro
come al Imo
cresc
Tutti
Francesca
Lebno
quasi ad lib
men shall not scorn thee, an-gels not mourn thee, saved
cresc:
saved
saved
Saved is my



Allegro con fuoco ma non troppo presto
molto
All° ma non troppo.
Soli!
(Campagnacci)
Down with him
Piagnoni
staccato

I + 2

Tromb. 3.

Pos

Tuba

Tymp.

Tamburo piccolo

Piatti

Vil

Col I.mo gonfiasso

Coro

off with his crown, off with his crown we have done our day with him, ay done so a - way with him a - way to the

-er, off with his crown, off with his crown we have done our day with him, ay done a way to the ri - ver!

Coro

river

in with him! over his head let it sweep, in with him! swift is the current and deep

a way with them all, a way with them all, all all

a way with them all! a way with them all all all

Sebastiano

Save thy sons who love thee well

low

Col Vid I^mo

low

Compagnoni

all let the full-fed flood run red, red as blood

to their gods let them

to their gods let them

Piagnoni

(The monks and Piagnoni pour in from the chapel. Rucello cuts his way to the front.)

Save thy sons who love thee well,

Set

Let thy prayer the tempest quell

& Setast cd Ins Kurvi Prajnam

X facets

più f

più f

più f

più f

più f

cresc

cresc

cresc

call!

call!

many or few of them

prayers an buff breath many or few of them

Let thy prayer the tem-pest quell,

Tri-umph over the powers of hell

mf

più f

Z

f. Adagio Molto

loco

col Bassi

Sarmarola

Compagnacci

Piagnoni

Celli e Basse

Sarmarola appears on the steps of the chapel

Hold God-less brawlers!

Death! Death to them

Death!

Death with the crew of them

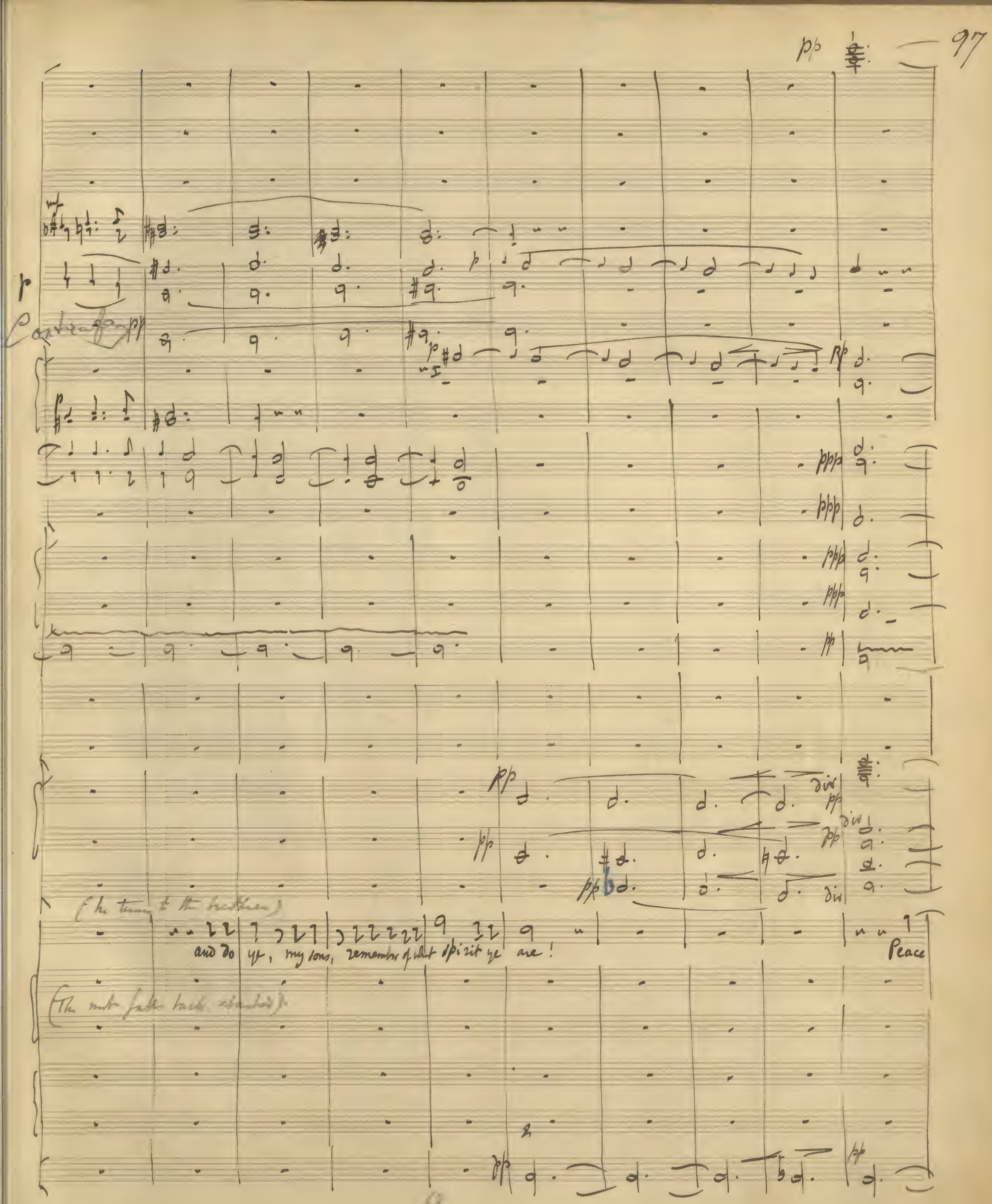
Ho-ly fa-thel Do-mi-nic

66

Sebastiano falls mortally wounded.

Adagio Molto

67


pp
mf
p
Contrafaction pp
ppp
div
(he turns to the brethren)
and do ye, my sons, remember of what spirit ye are!
Peace
(The mute falls back, abashed)

Aa

Fl:

Ob

Cl

Fg

Contra Fg

p ma pesante

Aa

pp ma pesante

pp ma pesante

Savonarola

— the ever-lasting peace of God dwells here; ye must not break it!

(He advances slowly and

Rucello

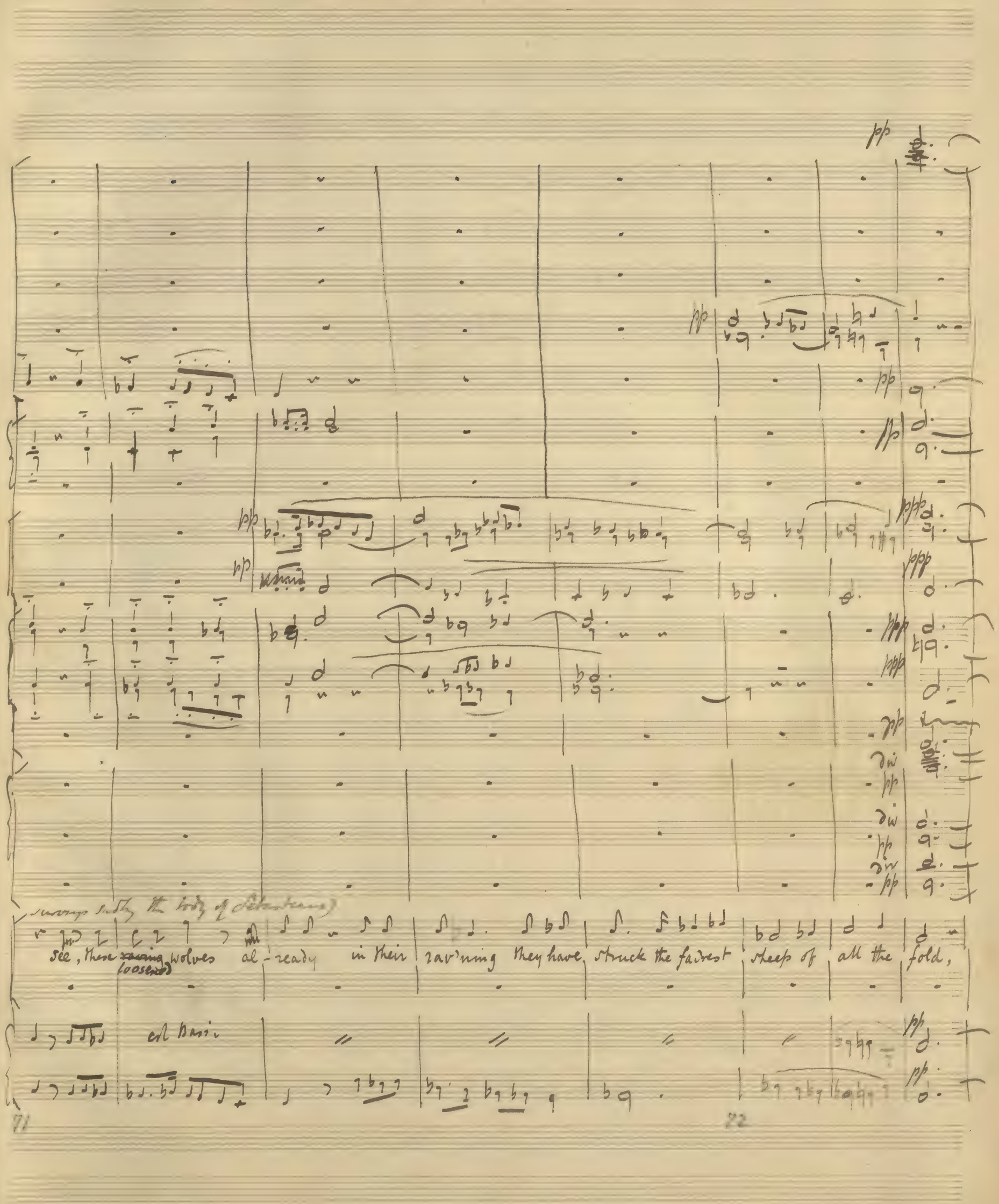
non legato

p ma pesante

p ma pesante

non legato

Aa


pp
pp
pp
pp
pp
ppp
ppp
ppp
ppp
pp
div
pp
div
pp
div
pp
(surveys sadly the body of Sebastiano)
see, these ~~raving~~ (loosened) wolves al-ready in their rav'ning they have struck the fairest sheep of all the fold,
col Basi
pp
pp
71
72

Allegretto Maestoso

Savonarola

Rucello

peace to his soul

(He faces the mob)

need you such blood to slake your thirst?

Rucello

c'en

col Basso

so.

and thine is to their taste.

Shepherd art thou?

then save thy sheep

S. 102

NB

Clar

Fag

Contra Fag

3 Trompet

richt

Pos

Tub

Savo

Vl

Vcl

Cello

Bass

pizz

Francesca

Sarla

thou counselles - well

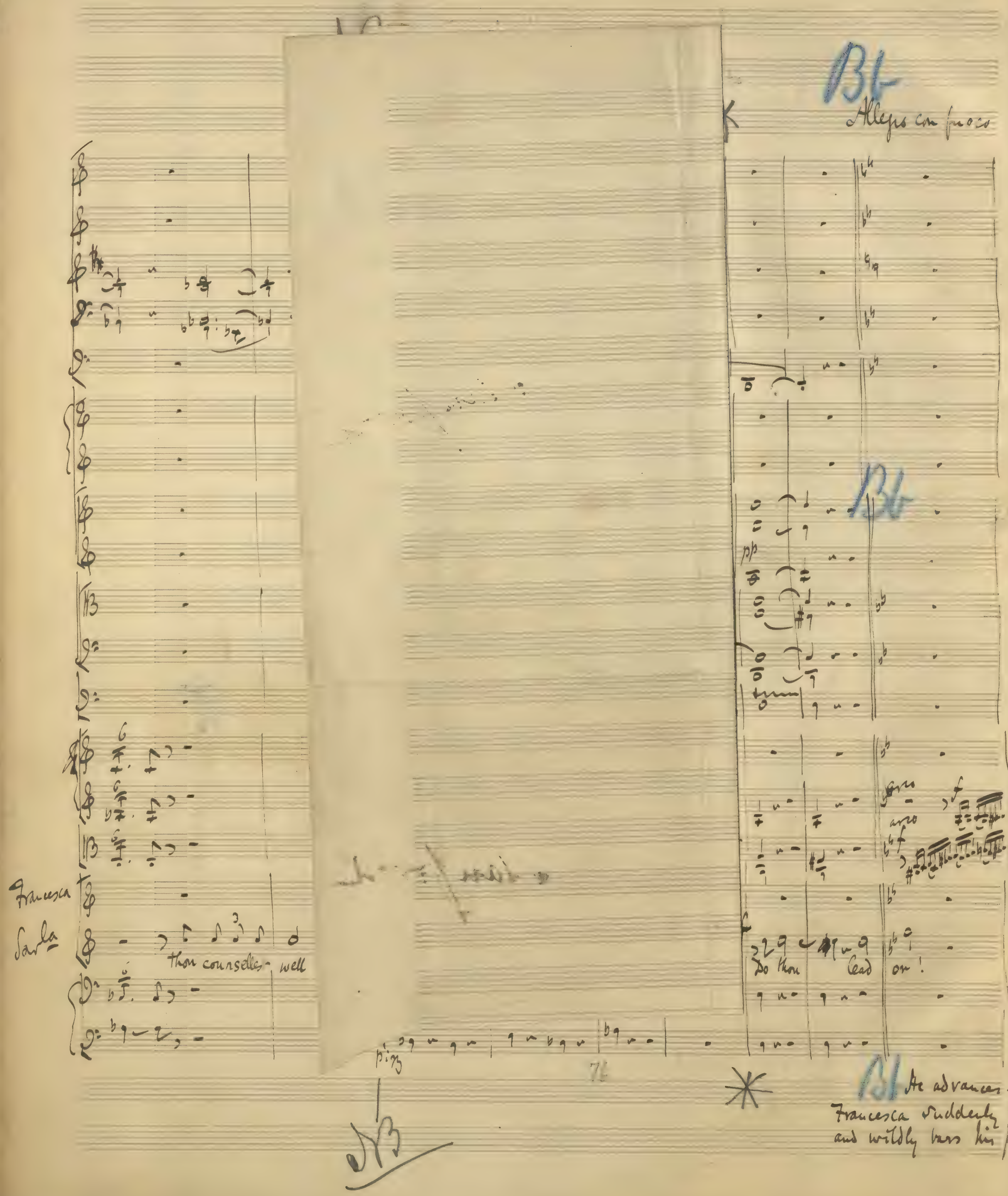
pizz

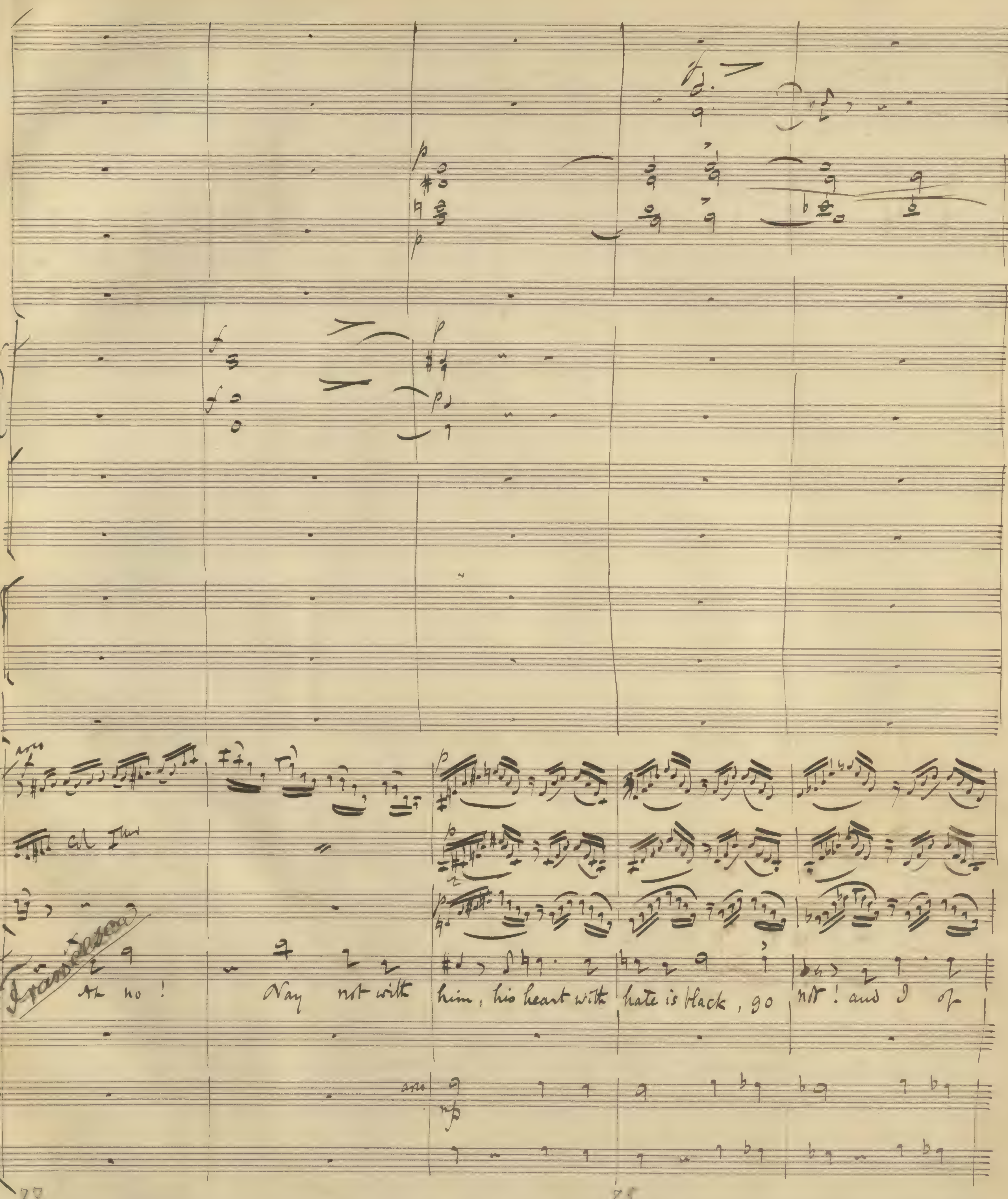
76

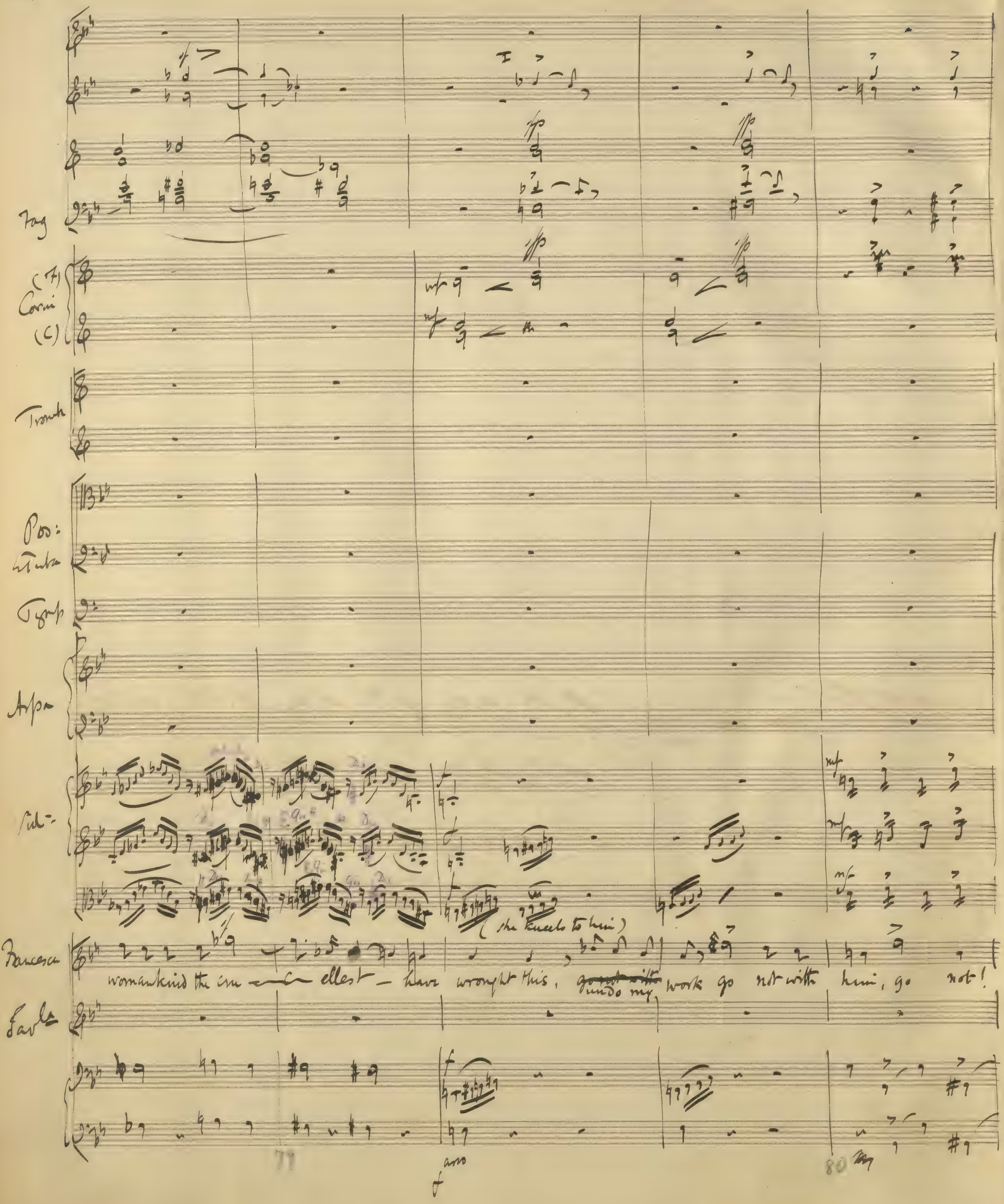
NB

Bl Ac advances.
Francesca suddenly ris
and wildly bars his pa

no ! Nay not with him, his heart with hate is black, go not ! and I of


Bb
Allegro con fuoco
Bb
pp
arco
arco
Francesca
Sarla
thou counselles well
Do thou lead on!
pizz
76
NB
Bb
Ac advances.
Francesca suddenly
and wildly bars his


col I
Francesca
Ah no!
Nay not with
him, his heart with
hate is black, go
not! and I of-
77
78


Fag
(F) Corni (C)
Tromb
Pos: & Tuba
Timp
Arpa
Vil:
Francesca
(she kneels to him)
womankind the cru — ellest — have wrought this, go not with undo my, work go not with him, go not!
Paolo
f arco

Più Lento e Maestoso

cresc

cresc

Più Lento e Maestoso

in pity hear this my first prayer. with him is death!

my child,

Cc

Cc

Tutti p

sempre pp

sempre pp

sempre pp

sempre pp

Francesca

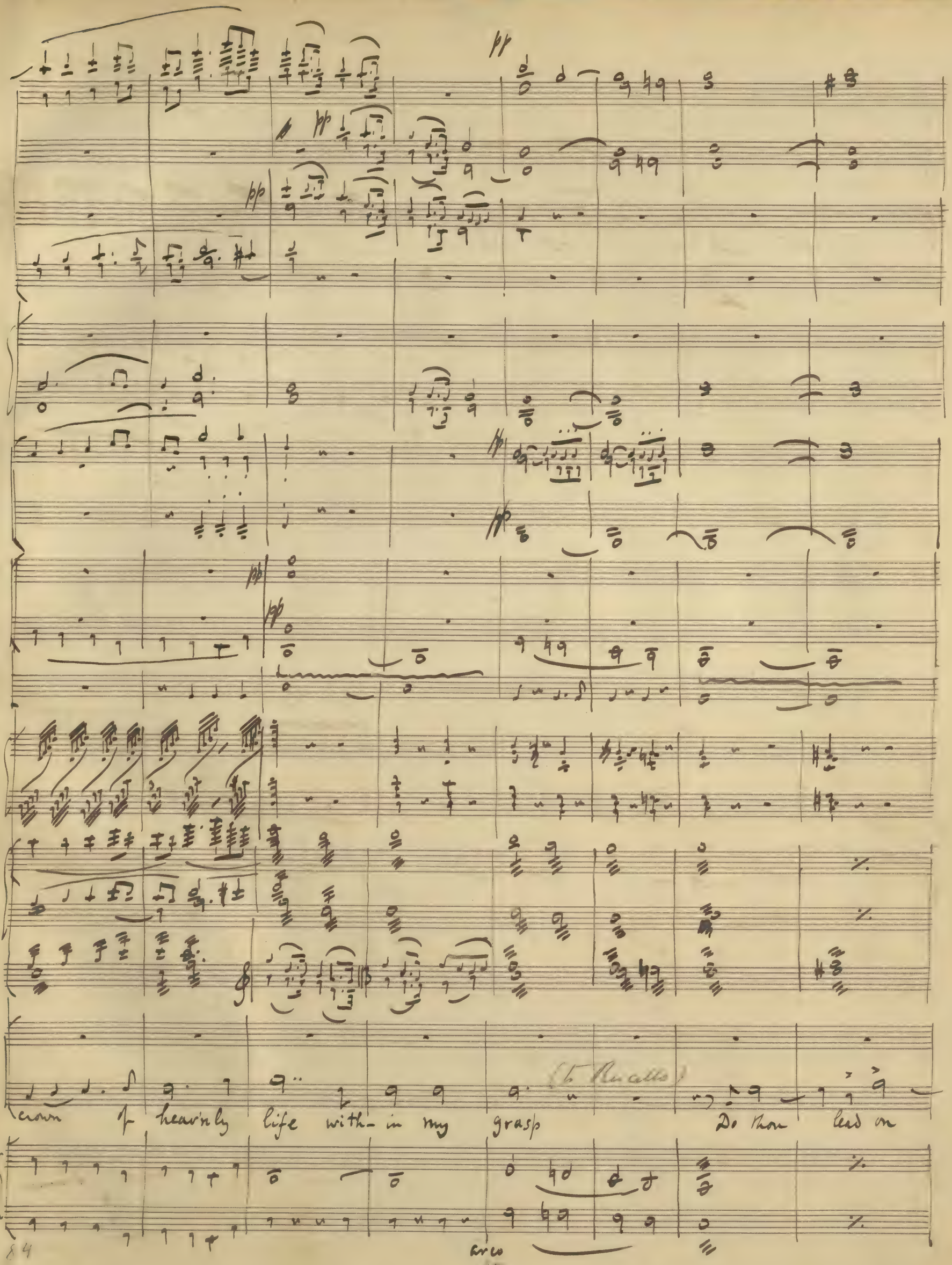
Savonarola

maestoso

I am no prisoner! but a sceptred king mounting the very throne of ecstasy, the

pizz

Cc


pp
(to Ricetto)
crown of heav'nly life with-in my grasp Do thou lead on
arco

Breit.

(The guards instantly surround him & chains are fastened to his wrists. as he is led away, the rest follow with a burst of triumph.)

Dd

Piagnoni

Ten

Piagnoni

Ho-ly fath-er Do-mi-nic!

Bassi

Piccolo

Fl

Ob

Cl:

Fag

Contr Fag

Cor

Tr

Pro:

Dd

Tymp

Tambur piccolo

Cassa

Vl I

II

Vla

Ten

Chor:

Bass

Death to him

Death

to him

Death

Cello

Bassi

Cl Bassi

Dd

(The Curtain falls rapidly)

Cambridge Dec 26. 1882.

Act III

Larghetto

Clarinetti in A

Fagotti

Corni in D I & II

Violini I

Violini II

Viola

V. Cello & Basso

p sempre

mp Mo

p

mf

pp

à 2 p

solo mp

Espres

col Basti

A

A

4

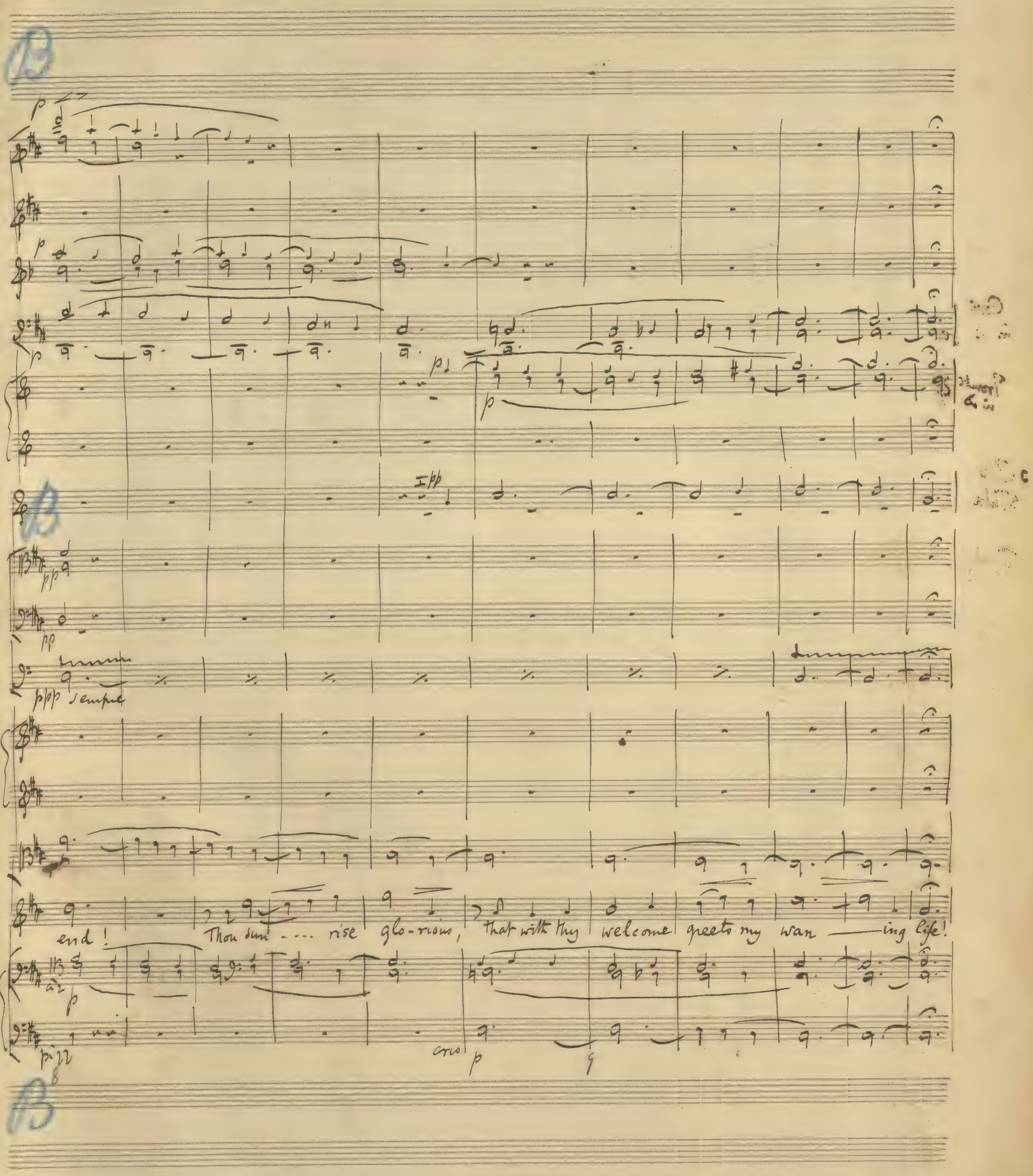
5

Fl.
Ob
Clar
Fag
in D
Corni in D
Trombe in D
3 Pos & Tuba
Tymp in D-A
I Viol II
Viola
Savonarola
Celli & Bassi

pp
pizz
arco
mf
At length the

The Curtain rises slowly

A dungeon. The rays of the newly risen sun are streaming through the iron barred casement that gives it light. The stage is darkened. Savonarola is discovered erect, facing the sunrise, the bright glory of which, bathing his white-robed figure, causes it to stand out in conspicuous relief from the surrounding gloom.


B
p
p
p
p
p
Ippp
pp
pp
ppp sempre
end! Thou sun .... rise glo-rious, that with thy welcome greets my wan ——ing life!
à 2
p
pizz
cres
p
B

Fl:

Ob:

Cl:

Fag

Corni

Tr:

Pos:

Tymp

Saromanda

speak to my soul, thou herald sent of God from the e-ternal light before whose blaze — —

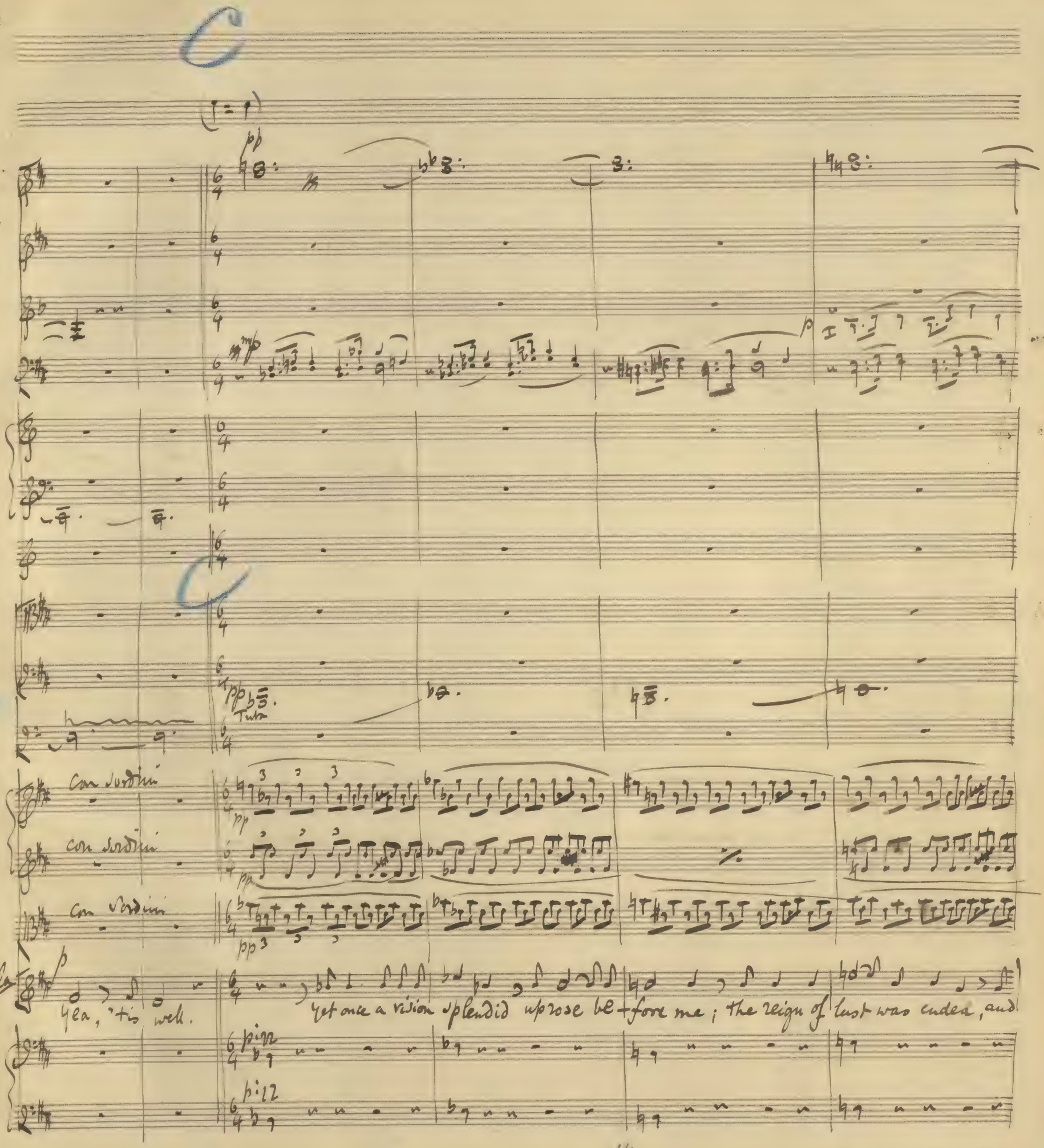
Tr:

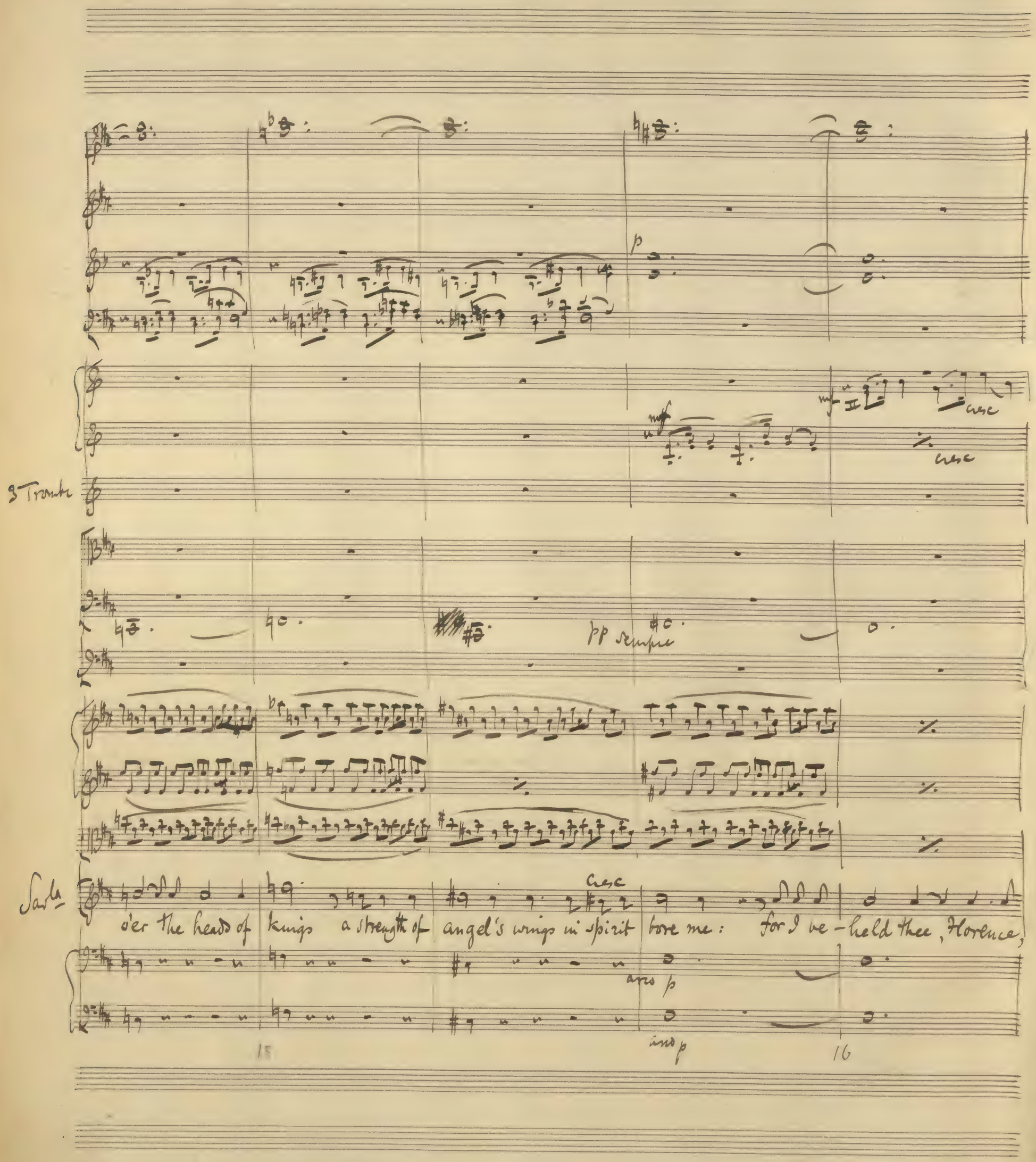
Tymp.

Sar^la

The glitt'ring sheen of all this jewelled world is but a black — ned shadow.

(he moves out of the light)


C
pp
mp
p
C
pp
Tutti
con sordini
pp
con sordini
pp
con sordini
pp
Yea, 'tis well.
Yet once a vision splendid uprose be-fore me; the reign of lust was ended, and
pizz
pizz
C


3 Trombe
Sarla
o'er the heads of kings a strength of angel's wings in spirit bore me: for I ve-held thee, Florence,
cresc
arco p
and p
15
16

più moto

vi 10

Fl

Ob

Cl

Fag

Cor

Tr

Po e Tuba

Tymp

Arpa

I

Viol

II

Viola

Sopra

risen, thy sin de- part — ed, saw thee quit thy char

Celli

Bassi

cresc

Più Sostenuto

un poco più mosso

Yet do I see thee grow faint and sicken, and I, who from thy plague would

Tempo Imo

pp

p

p

p

p

Tuba pp

Tempo Imo

pp

pp

pp

free thee, lie pal — sy stricken! So falls the veil!

pizz

Allegretto
Moderato

pp

pp

p

muta in F

in B♭

à 2

high in F.C.

senza sordini

senza sordini

senza sordini

Saola

cresc

So comes the end! is this the end? my soul's desire! Ah no! it is not this!

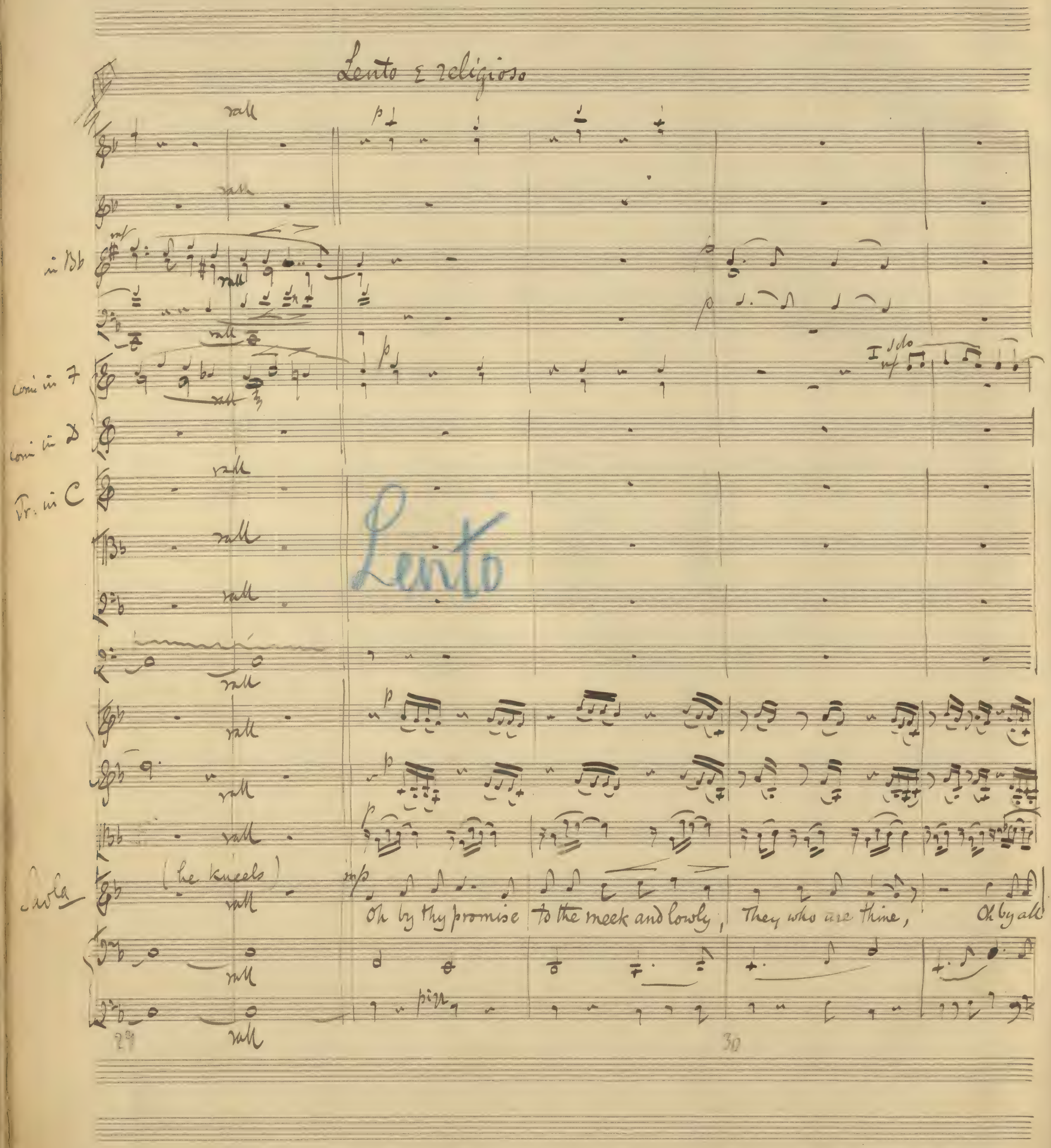
arco

26

27

Thou canst the mighty break and bend, and point the way through martyr's fire to heaven-ly bliss

28


Lento e religioso
rall
in B♭
Corni in F
Corni in D
Tr. in C
Lento
Viola
(he kneels)
Oh by thy promise to the meek and lowly, They who are thine, Oh by all
pizz
29
30

song of praise, by penance holy, by faith divine,

By the fair flower of all their prayer and

31

32

più mosso

Tr.

Timp.

Vln

Solo

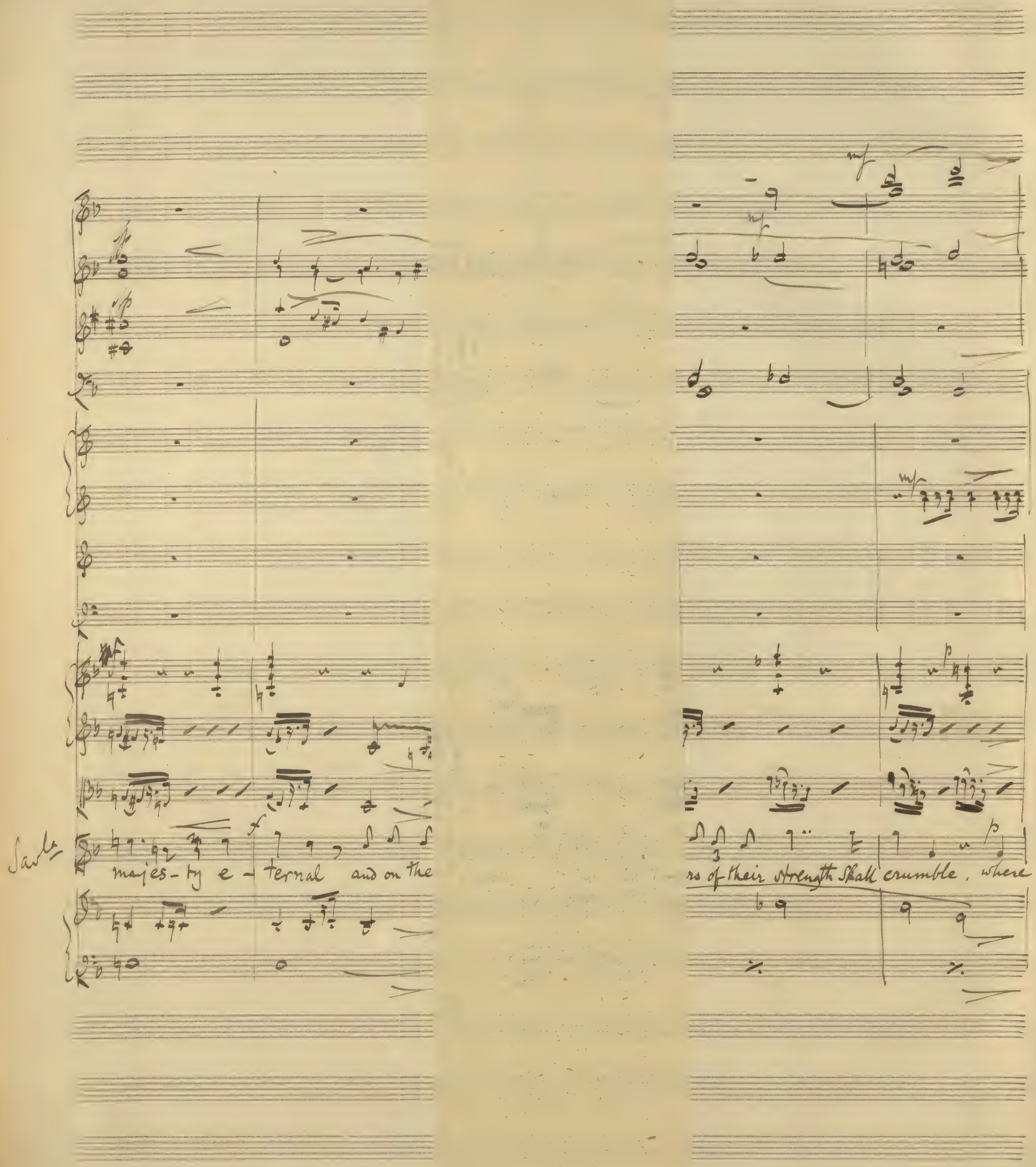
fasting that thine has been, By thy great love and mercy ever-lasting on which they lean,

33

più mosso

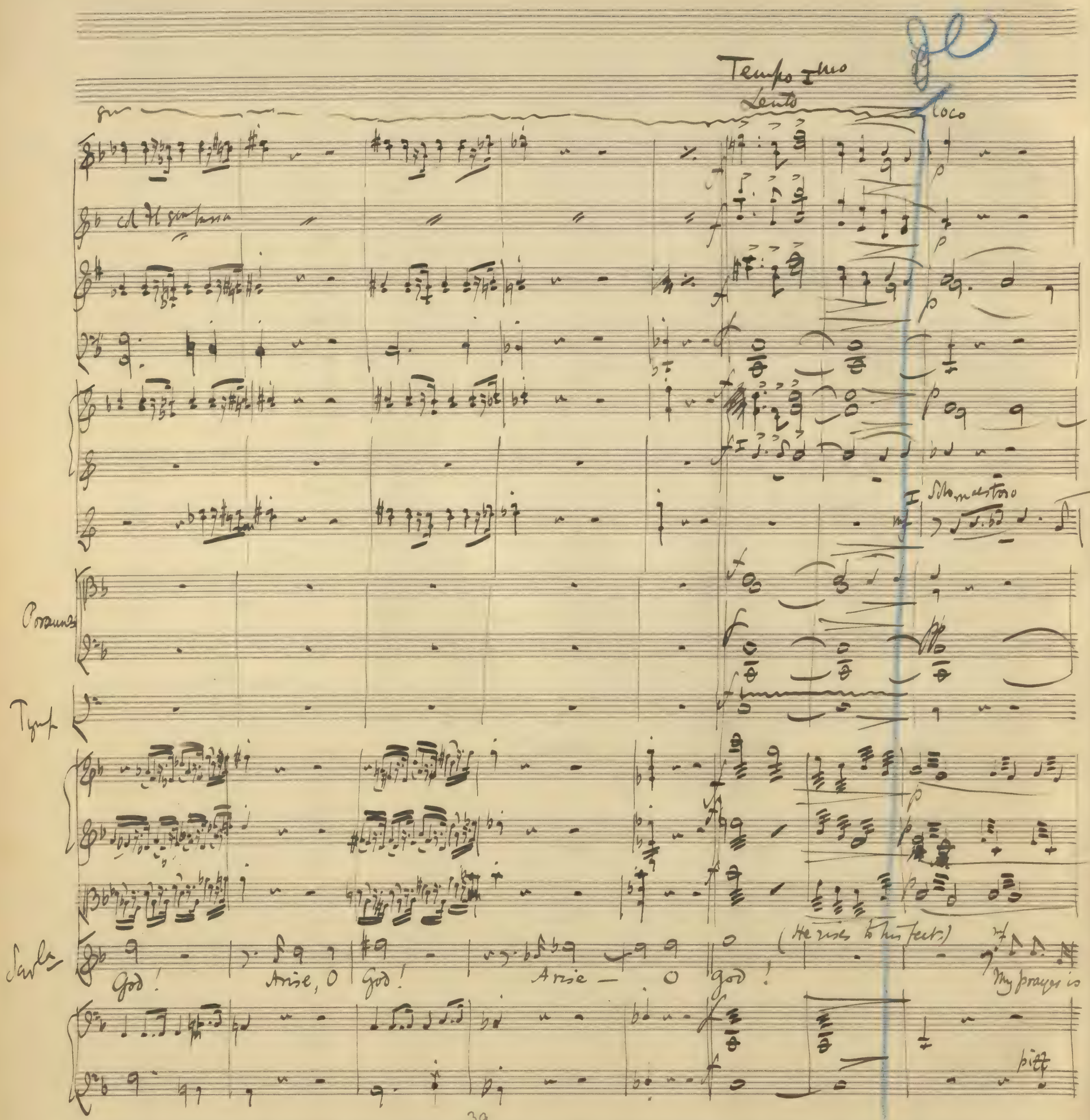
let not thine enemies

sheep, but rise in all thy


Sav^ta
majes-ty e-ternal and on the
rs of their strength shall crumble, where

Thou hast Trod, put down their might, their pride and glory humble, Arise, O

37 38

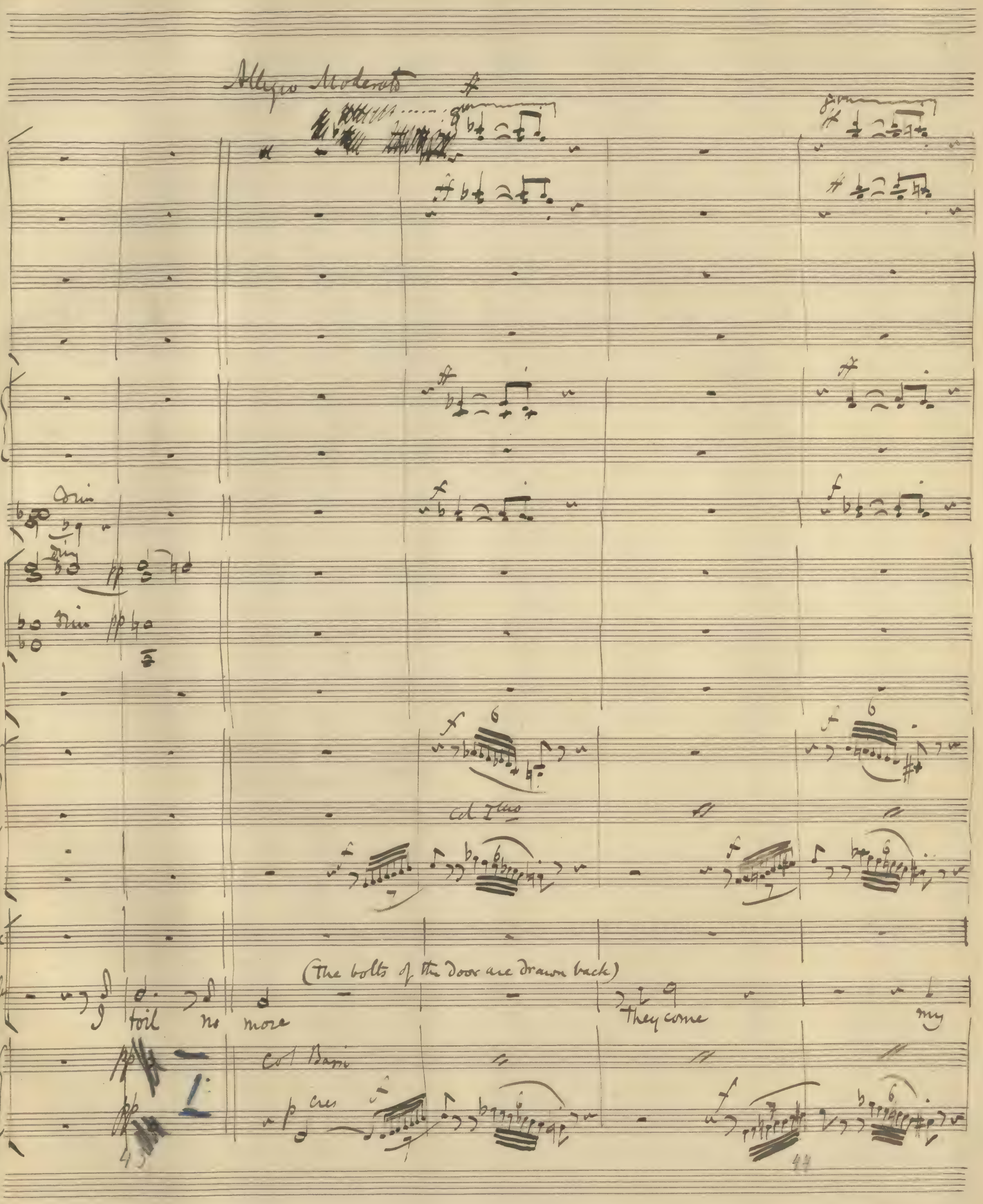

Tempo Imo
Lento
Loco
Solo maestoso
Corni
Tymp
Sarla
God! Arise, O God! Arise — O God!
(He rises to his feet.)
My prayer is
pizz

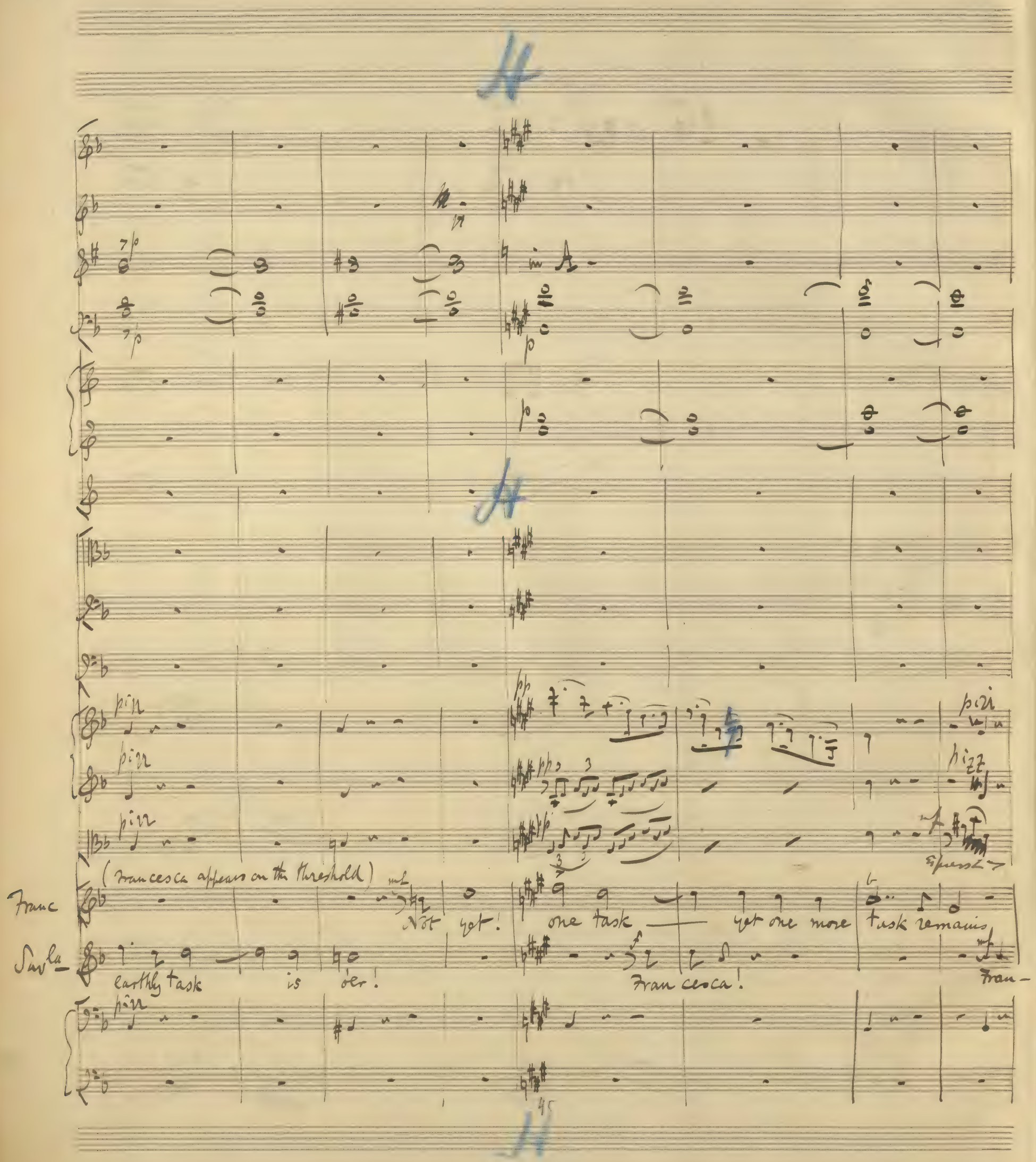
heard his holy word man shall not set at naught, I see the light, it breaks! the light in

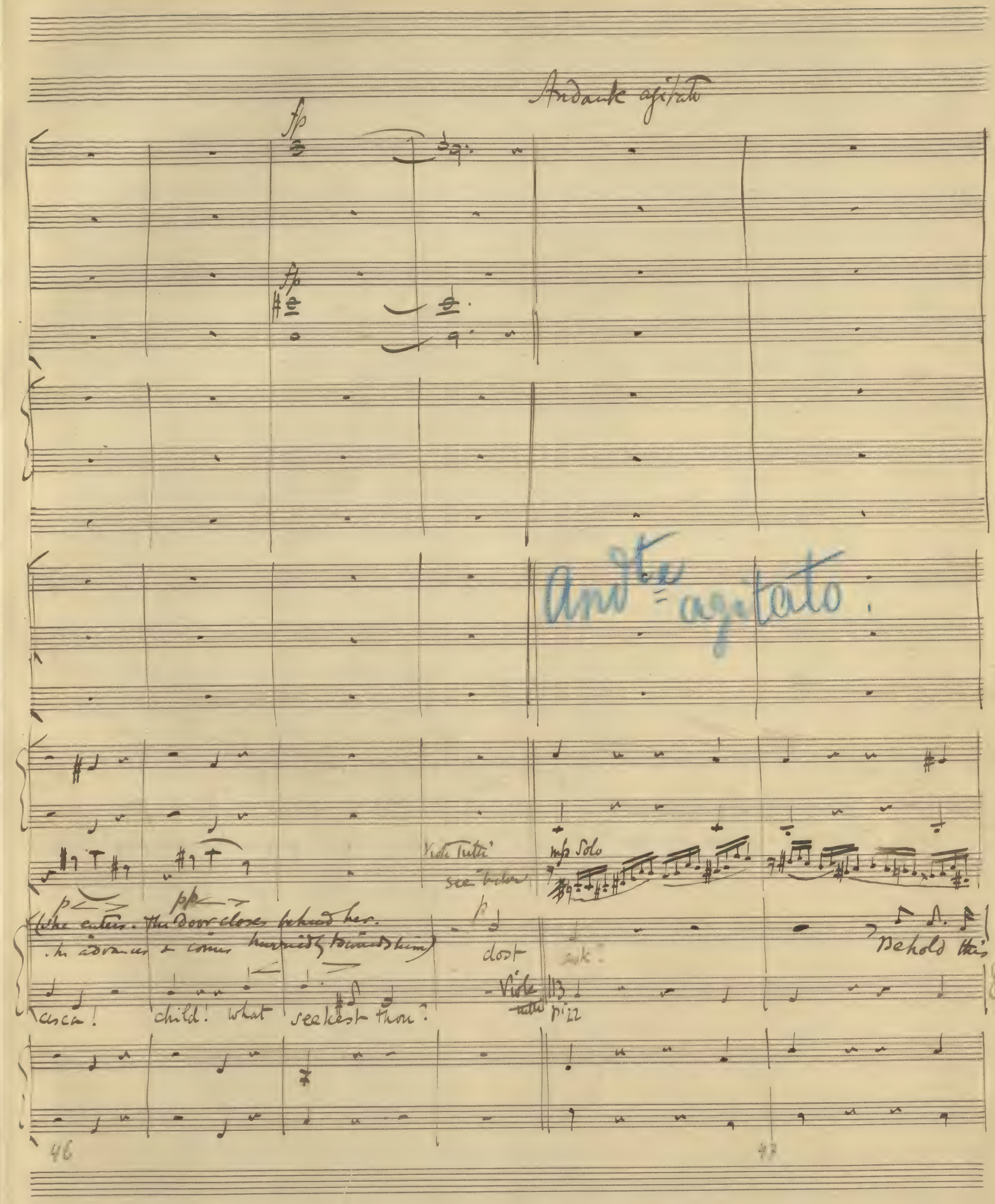
40 41

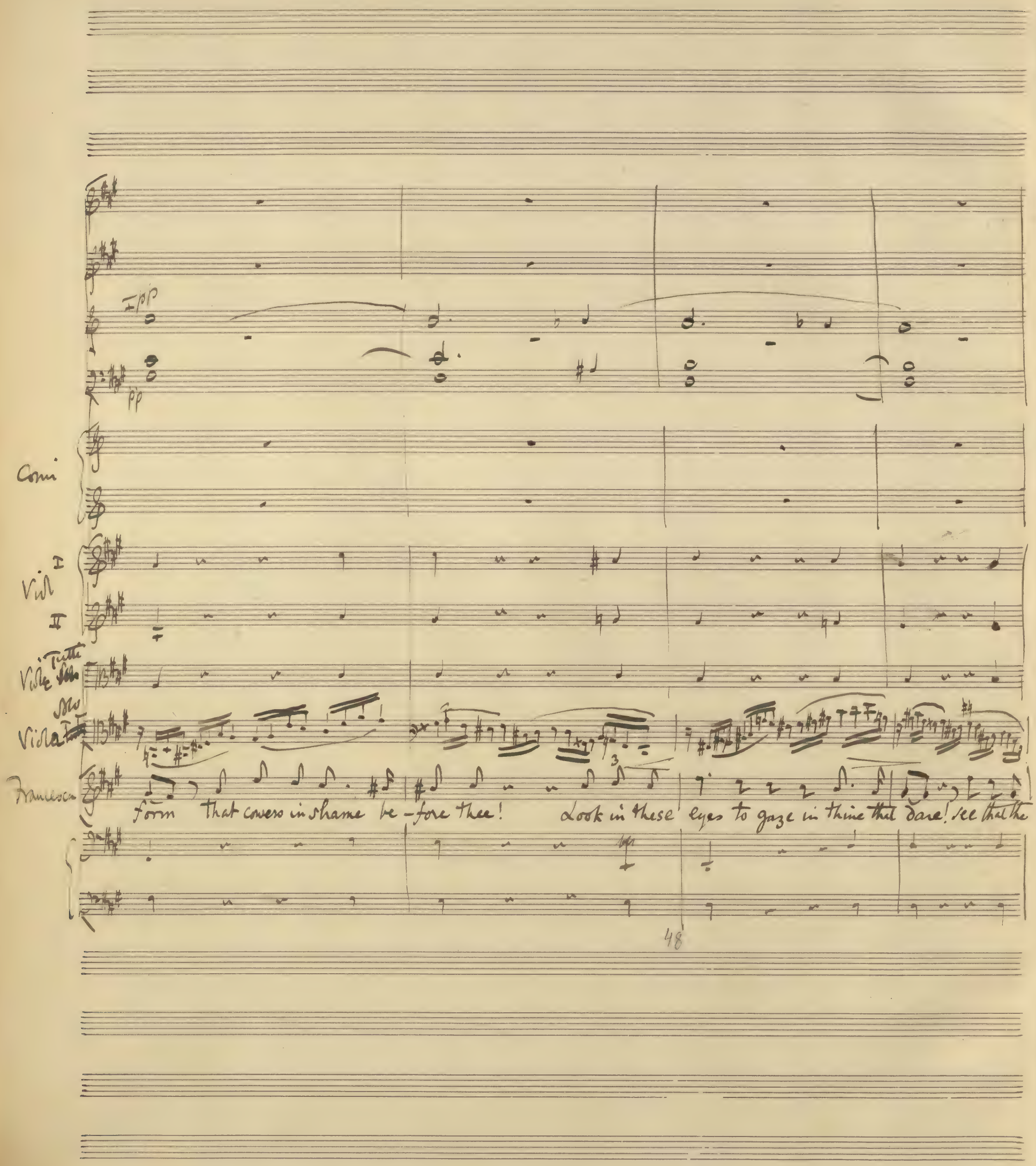
Viola

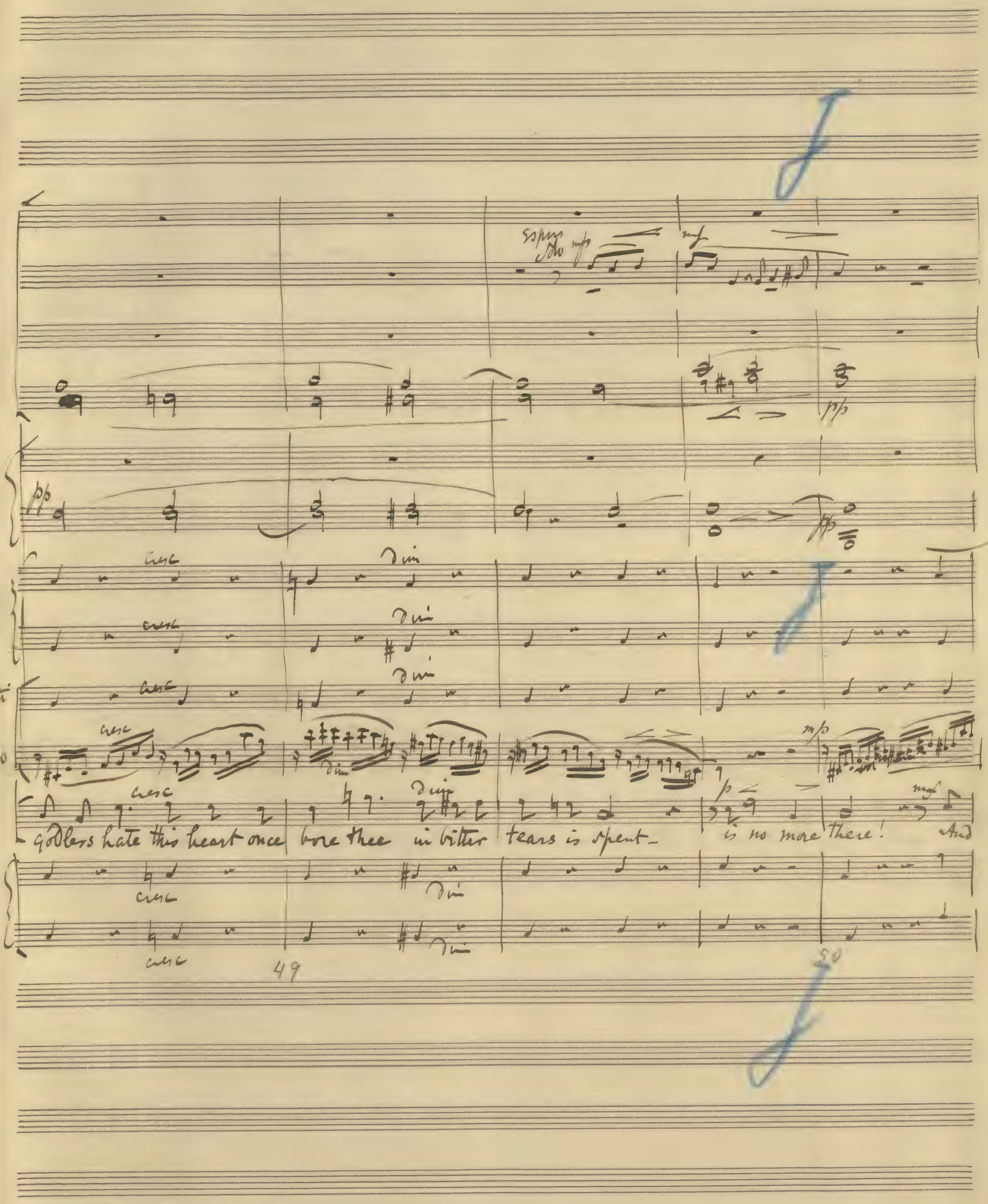
vain hath not been fought! (He again faces the sunrise) Rise, wake the world, thou sun

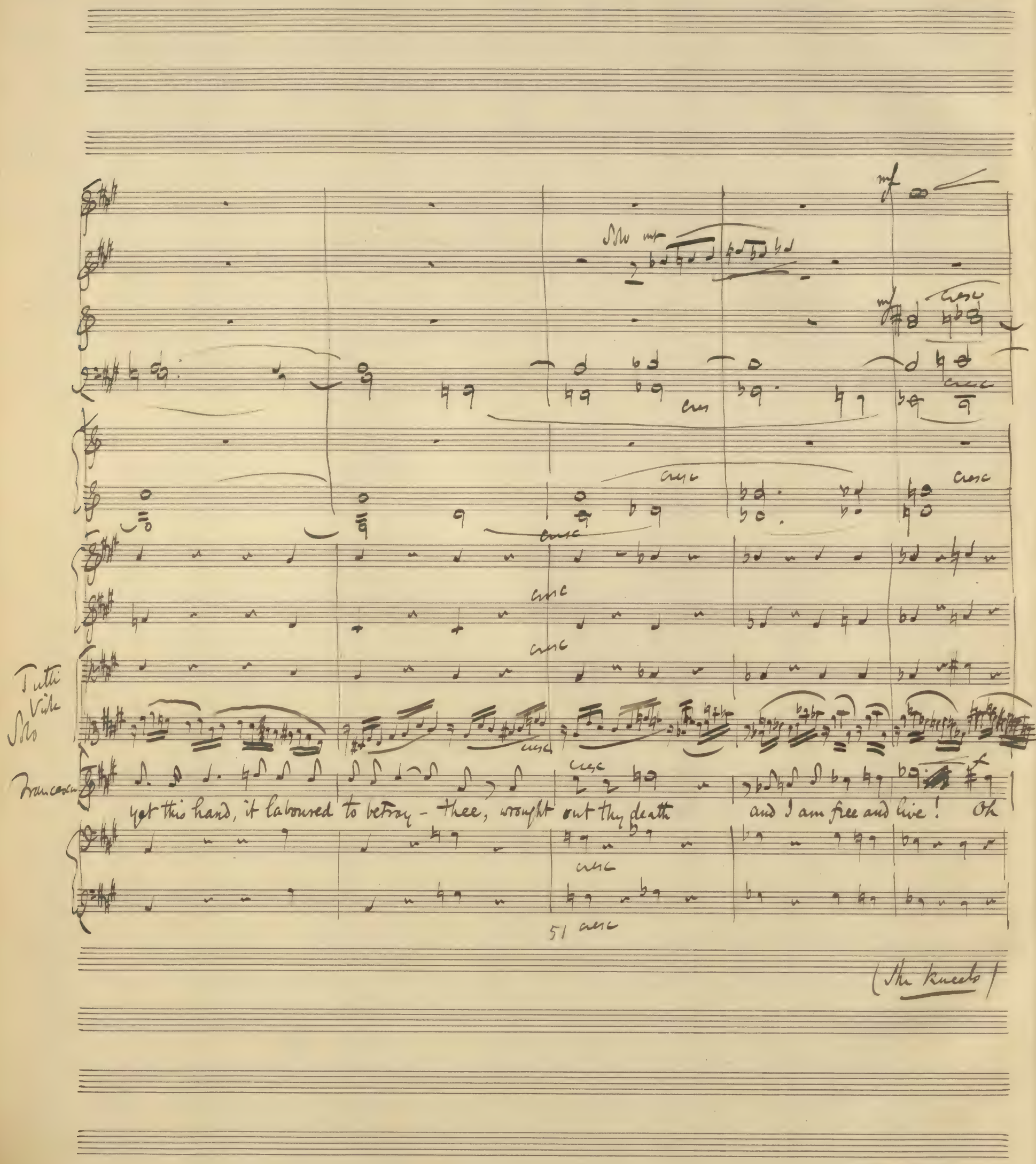

Allegro Moderato
Dim
Dim
Dim
Col Tiro
(The bolts of the door are drawn back)
I toil no more
They come
my
Col Basso
p cres


pizz
pizz
pizz
pizz
pizz
pizz
(Francesca appears on the threshold)
Franc
Not yet! one task — yet one more task remains
Sav^la
earthly task is o'er! Francesca! Fran-
pizz


Andante agitato
fp
fp
Andte agitato.
Viole Tutti
see below
mf Solo
p
pp
(She enters. The door closes behind her.
she advances & comes hurriedly towards him)
p
dost
ask?
Behold this
casca!
child! what seekest thou?
Viole
tutti
pizz
46
47


Corni
Viol I
II
Viole Tutte
Viola Solo
Francesca
form that covers in shame be-fore thee! Look in these eyes to gaze in thine that dare! see that the
48


espres
Solo
mf
pp
cresc
dim
Solo
mp
p
mf
godless hate this heart once bore thee in bitter tears is spent_ is no more there! And
49
50


Solo
mf
cresc
Tutti
Viole
Solo
Francesca
yet this hand, it laboured to betray - thee, wrought out thy death and I am free and live! Oh
51
(She kneels)

curse me not!

'tis I, yes I, who

May thee -

yet be thou merciful to me,

Be

52

53

Tranquillo

pp

pp

arco pp

arco pp

Tutti

arco pp

Solo

p

Franc

merciful to me

Sab.la

(raising her) mp

Rise gentle child, rise_end thy weeping, God

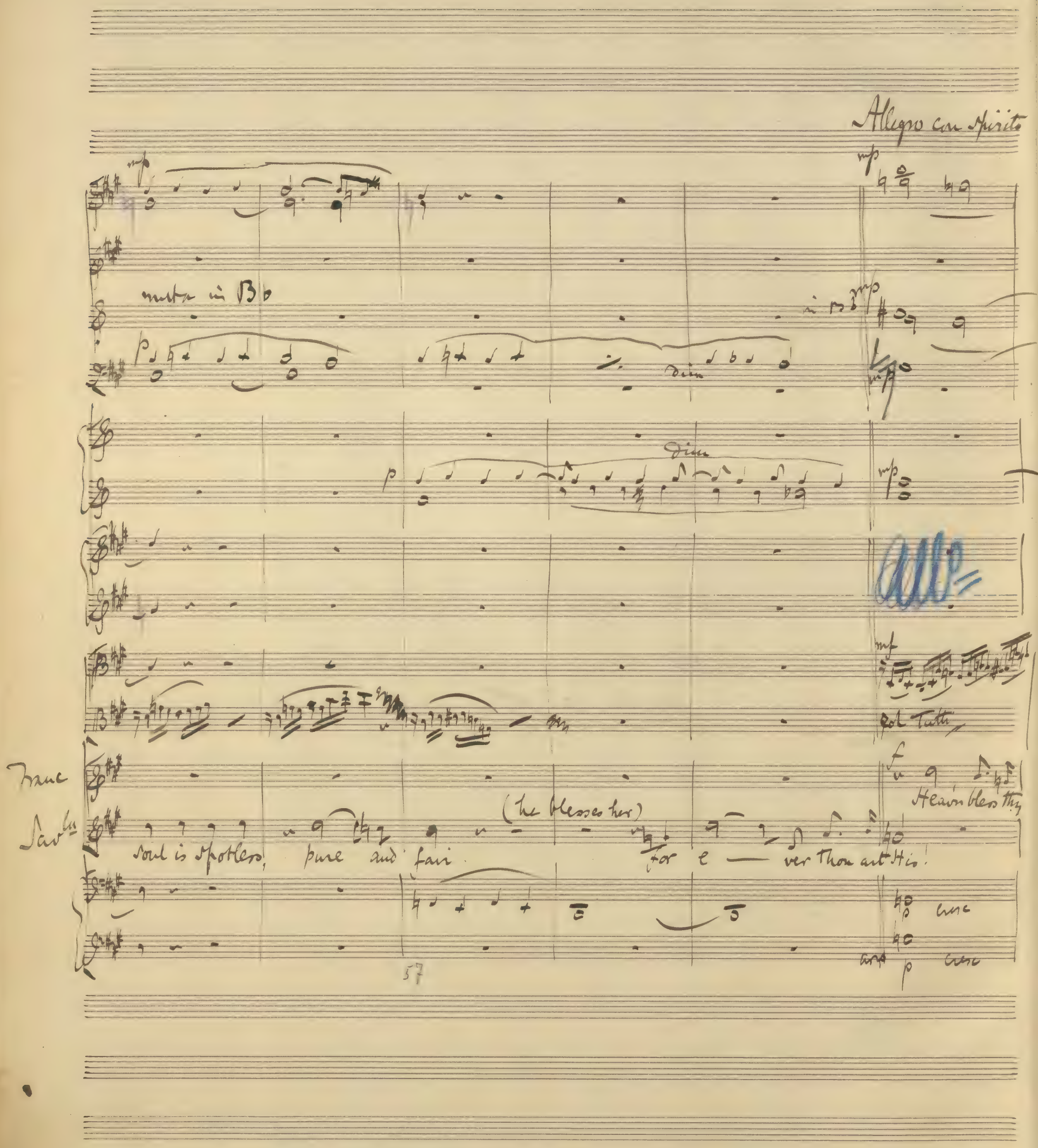
pp

59

I/o

– knows thy heart he hears thy prayer. The storm once wild is lulled, and in his keeping thy

55 56


Allegro con spirito
mp
mutta in B♭
p
dim
dim
Allo
mf
col Tutti
Franc
Sav^ln
(he blesses her)
soul is spotless, pure and fair
for e — ver thou art His!
f
Heav'n bless thy
cresc
cresc
57

word Heaven bless thee for Oh, like a vision that has burst in blaze of

58 59

(4)
Corni
(2)

Viole
Tutte

Francesca

glory, on my weary eyes that had ~~long~~ too long mourned, I saw thee rise holy and pure be-

-fore me; Thee whom I scorned ay, loathed, in my vile derision, and a

62

N.B. Here the Solo 1st Violin
Solo Viola
Solo Violoncello
} put on Sordini.

61

Adagio (♩ = ♩)

pp

pp

pp

pp

pp

pp

ppp

pp

ppp

Solo pp con sordino

Adagio

Solo pp con sordino

Francesca dim

wondrous change stole o'er me

p

mezza voce

and I heard, and it seemed like a dream

Solo p con sordino

63

p. 64

Adagio

that I had dreamed, an echo of some sad ___ story, from the years that are long ago -

Ob

Cor Anglais

Clar

Fag

pp sempre

Francesca

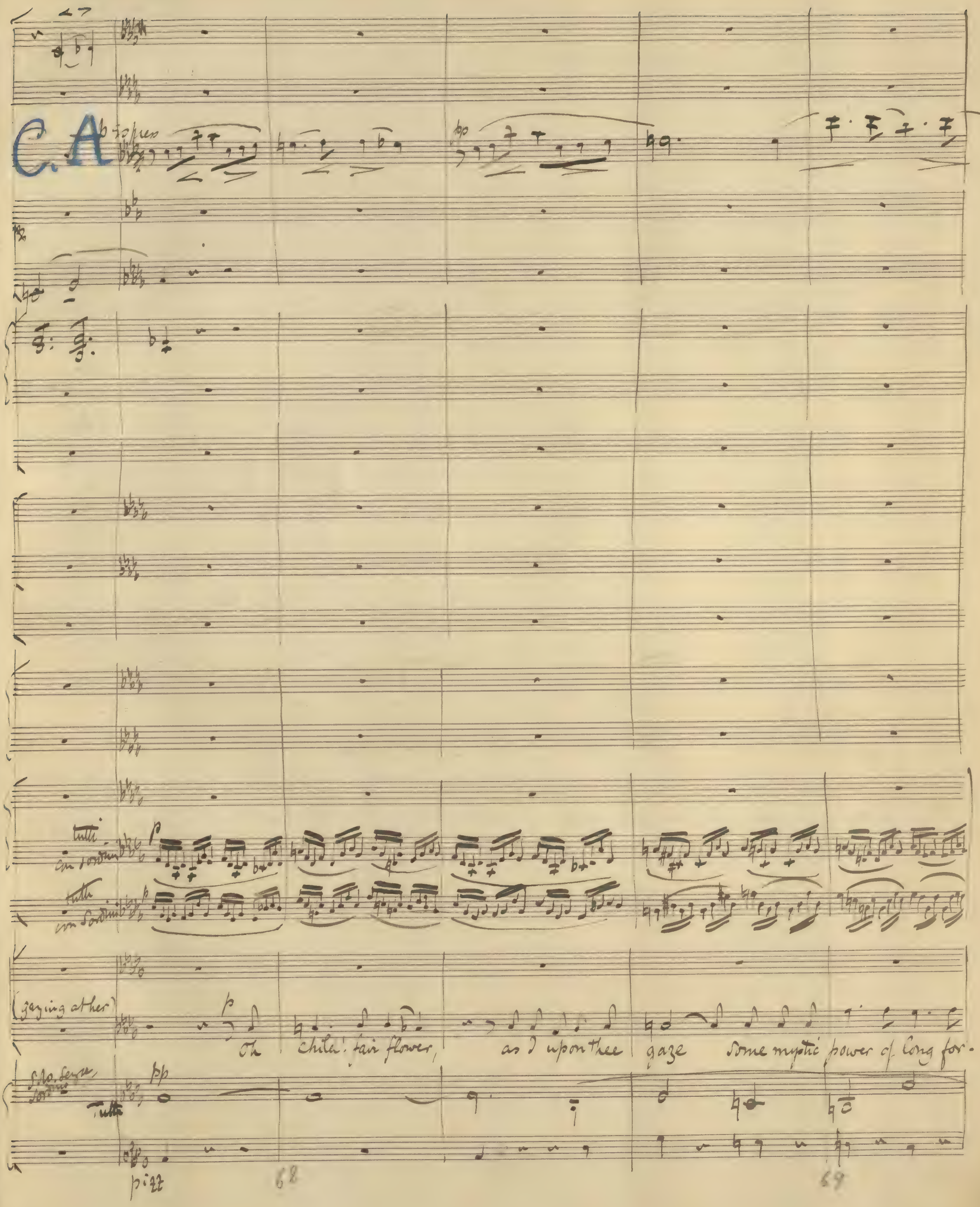
Sarla

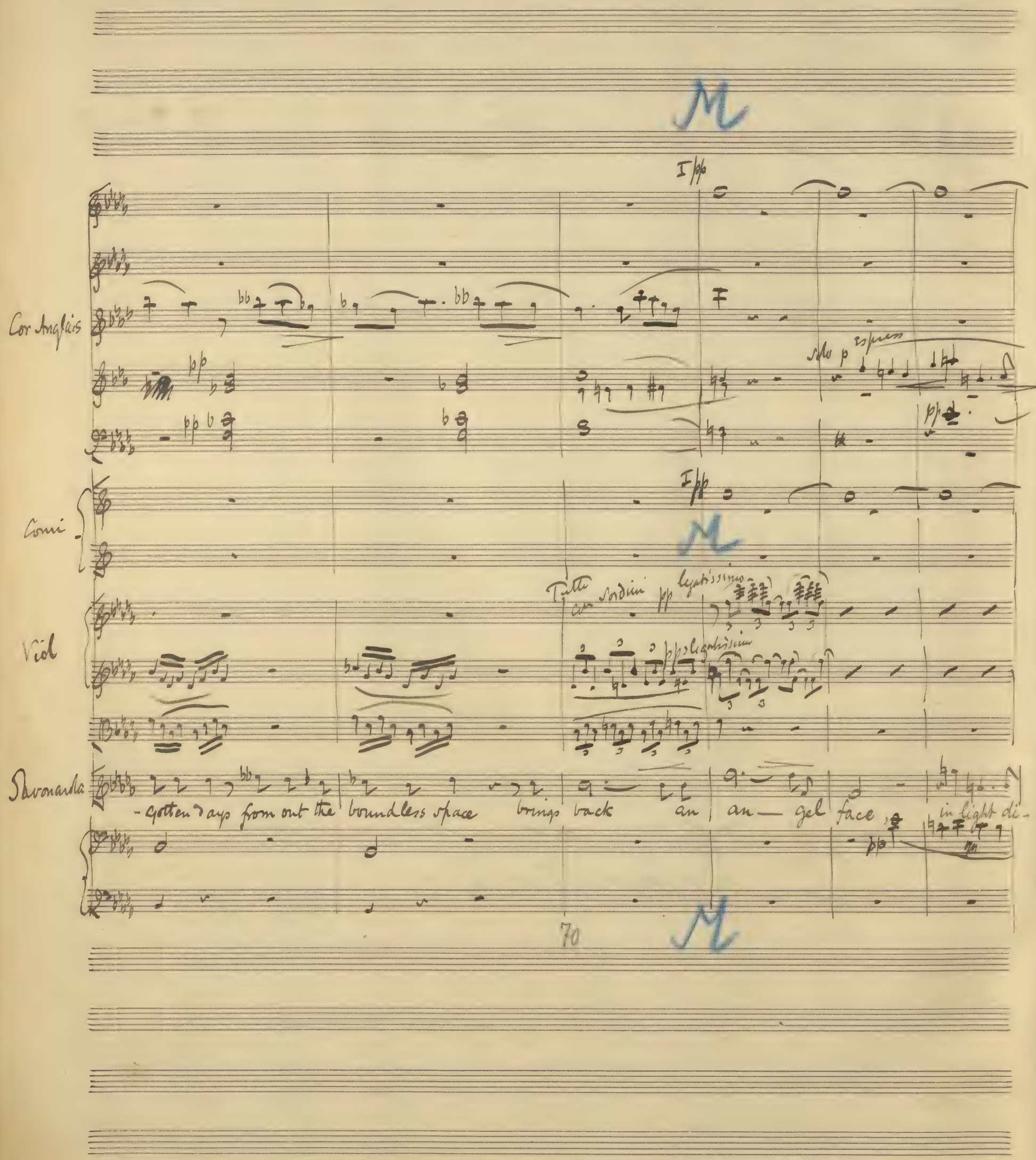
that are dead and past, and my heart beat fast and my voice sank low and low.

dim

atro

pp

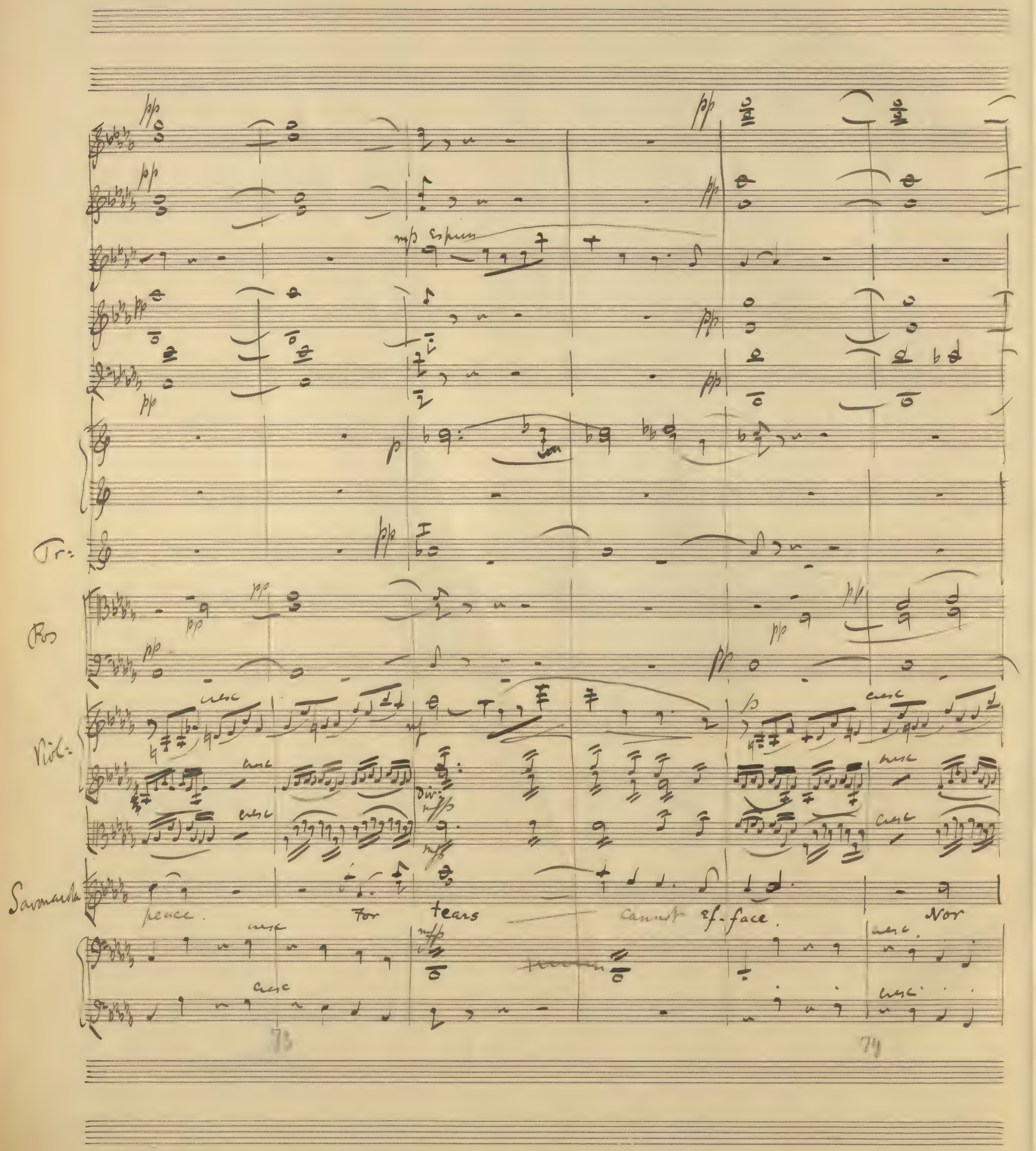

C. A
tutti con sordini
tutti con sordini
(gazing at her)
Oh child! fair flower, as I upon thee gaze some mystic power of long for-
Solo Serpe, Sordino
Tutti
pizz
68
69


M
I pp
Cor Anglais
pp
solo p espress
pp
Corni
I pp
M
Viol
Tutti con sordini pp legatissimo
pp legatissimo
Savonarola
-gotten days from out the boundless space brings back an an— gel face, in light di-
pp
70
M

-vine; a face like thine, in vain adorn the years the stream of human tears hath flowed

71

72


Tr:
Fos
Viol:
Savonarola
peace. For tears cannot ef-face. Nor
73
74

poco stringendo

mf

mf

I mf

p

poco stringendo

pp

p

div

tutti

p

p

strength. nor time nor will, one me — mory that lasts till

p

pizz

75

76

poco stringendo.

pp

pp

pp

mf

mf

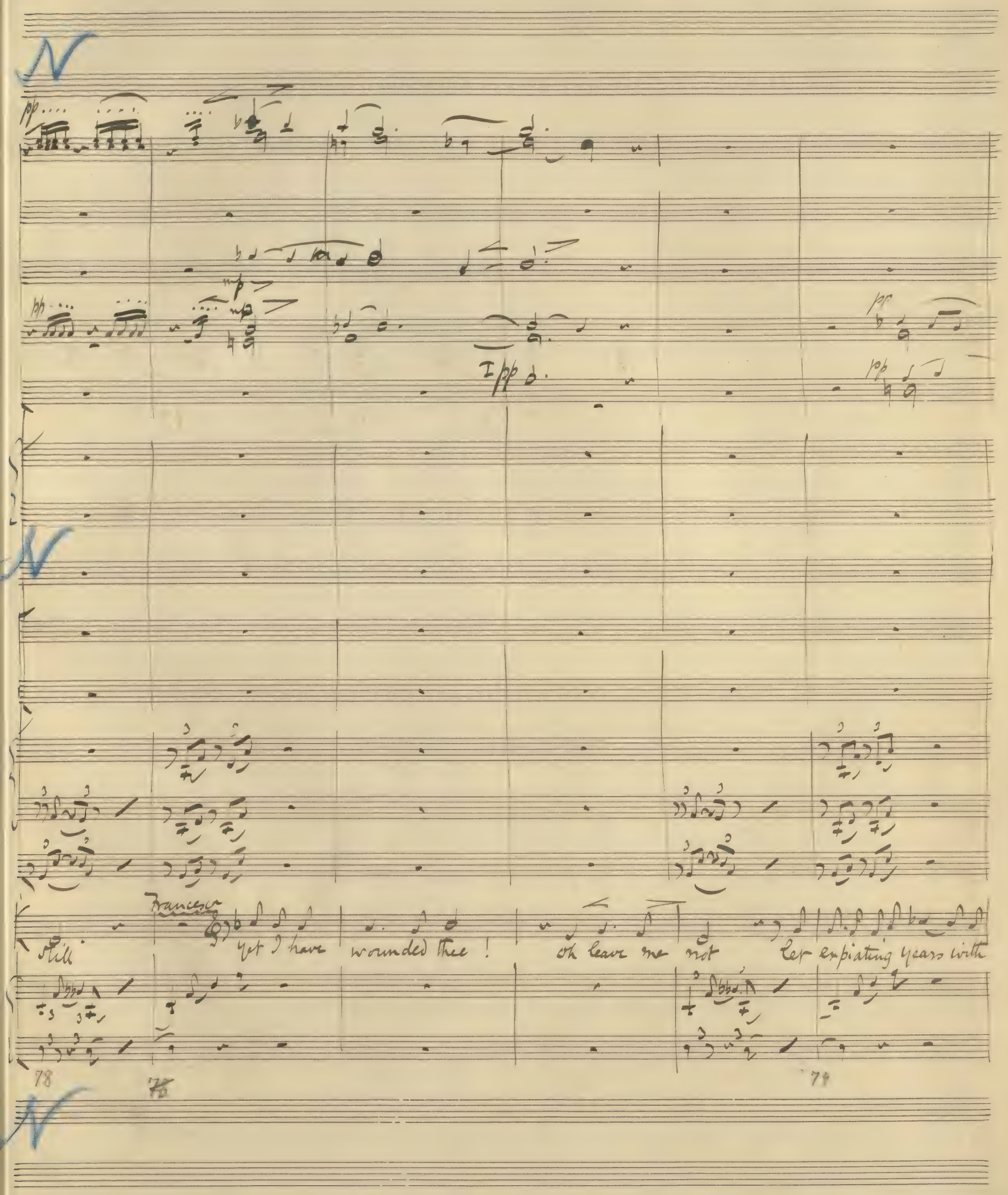
mf

Soprano

life shall close; for as I gaze on thee, for as I gaze on thee it haunts me

pp

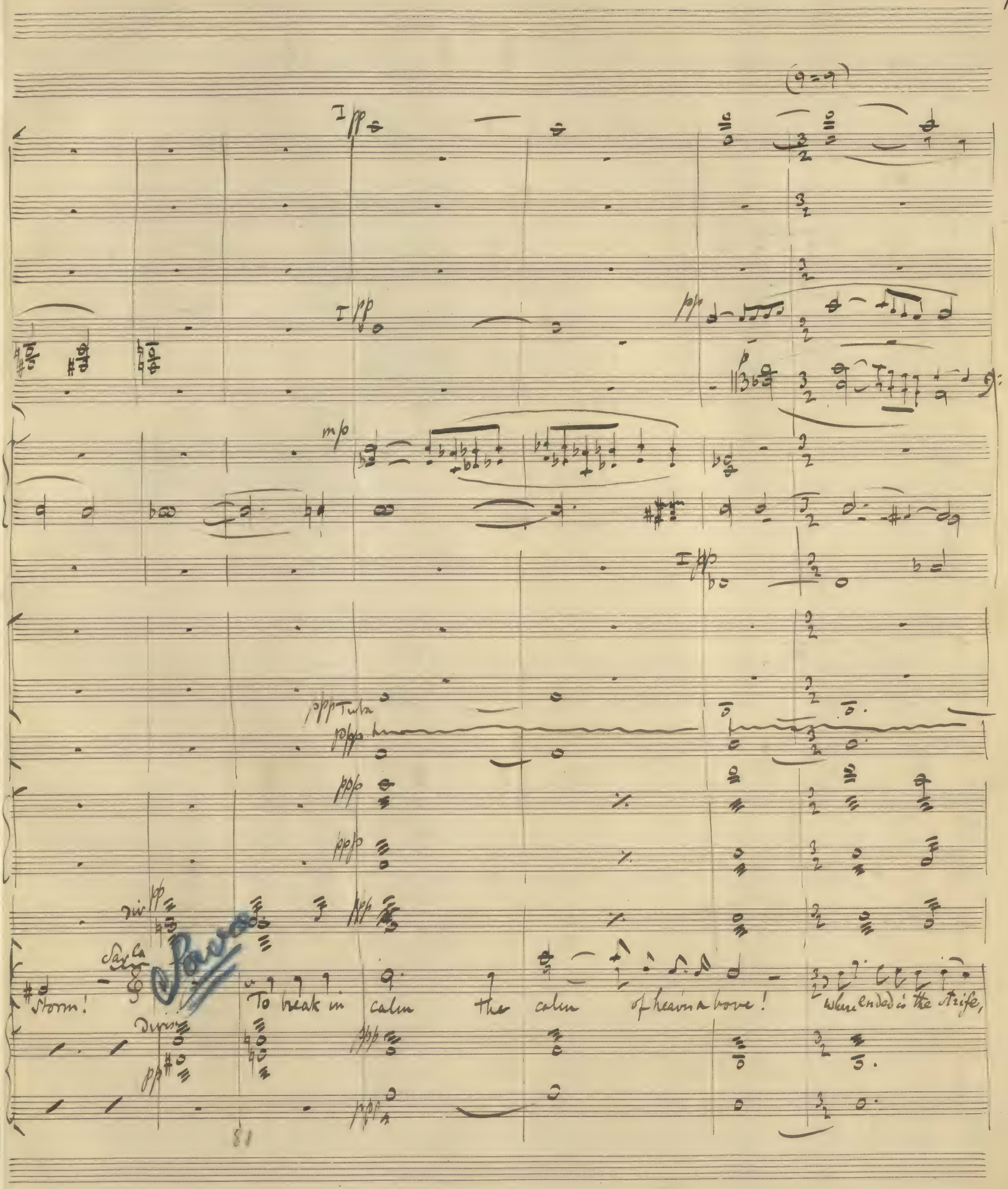
77


Still
Francesca
Yet I have wounded thee!
Oh leave me not
Let expiating years with
78
79

Timpani
D
A♭

Francesca

gentle calm heal thy bruised spirit. Dar — ken not my lot! stay! black lowers the


Tuba
Sax.la
Divisi
Storm!
To break in calm the calm of heavens above!
where ended is the strife,

Più Moderato

(muta in C)

più Mod^to

Low Bell in 7 on the stage

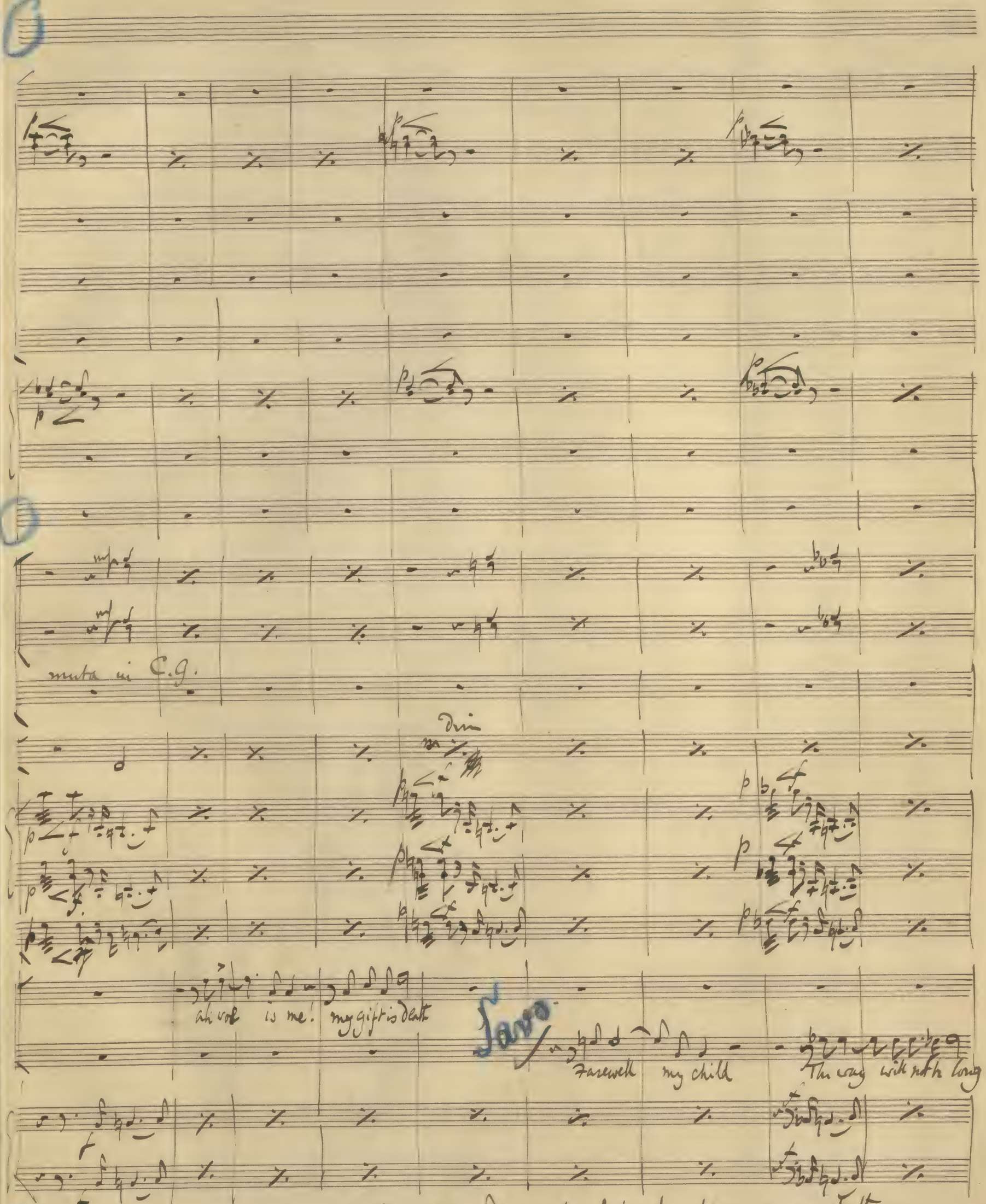
Francesca

(passionatis)

yet I would give thee life

Savonarola

where stirs no earthly breath, where all is lost in love!



The gaoler & guards enter. Savonarola takes his place among them.

Fl

Ob

Clar

Bass Clarinet in B♭

Fag

in E♭

in C

3 Trombe in C

3 Pos: & Tuba

Tymp

Ball in F

Francesca

ad lib

O heav'n, in thy great

Celli & Bassi

(m) Grave. in tempo di Marcia.

E Maestoso

rall

sfp ma marcato

rall

sfp ma marcato

rall

rall

à 2

sfp

pp

rall

pp

Grave

pp

rall

rall

cresc molto

Contra Fagotto

p

rall

rall

rall

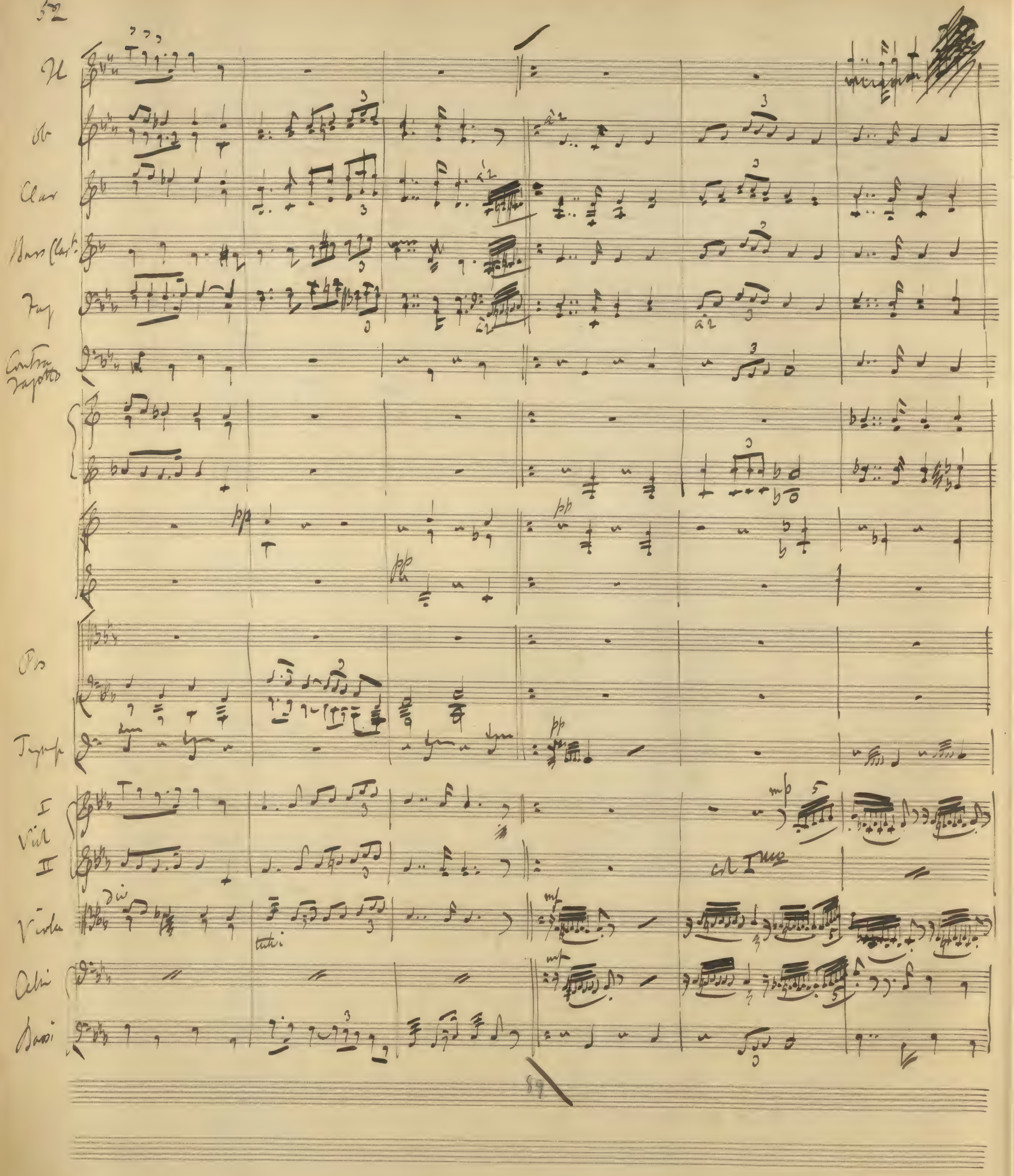
mp

rall

Strength let me be strong!

(As the cortege is about to depart a curtain closes in the scene)

rall


Fl
Ob
Clar
Bass Clar.
Fag
Contra Fagotto
Pos
Tromp
I
Viol
II
Viola
Celli
Bassi
pp
mp
mf
tutti
col I.mo

2da vta

dim

dim

dim

dim

dim

dim

dim

dim

dim

dim

dim

dim

dim

dim

dim

dim

dim

2da vta

ten

ten

col 1mo

divisi

tutti

ten

cresc

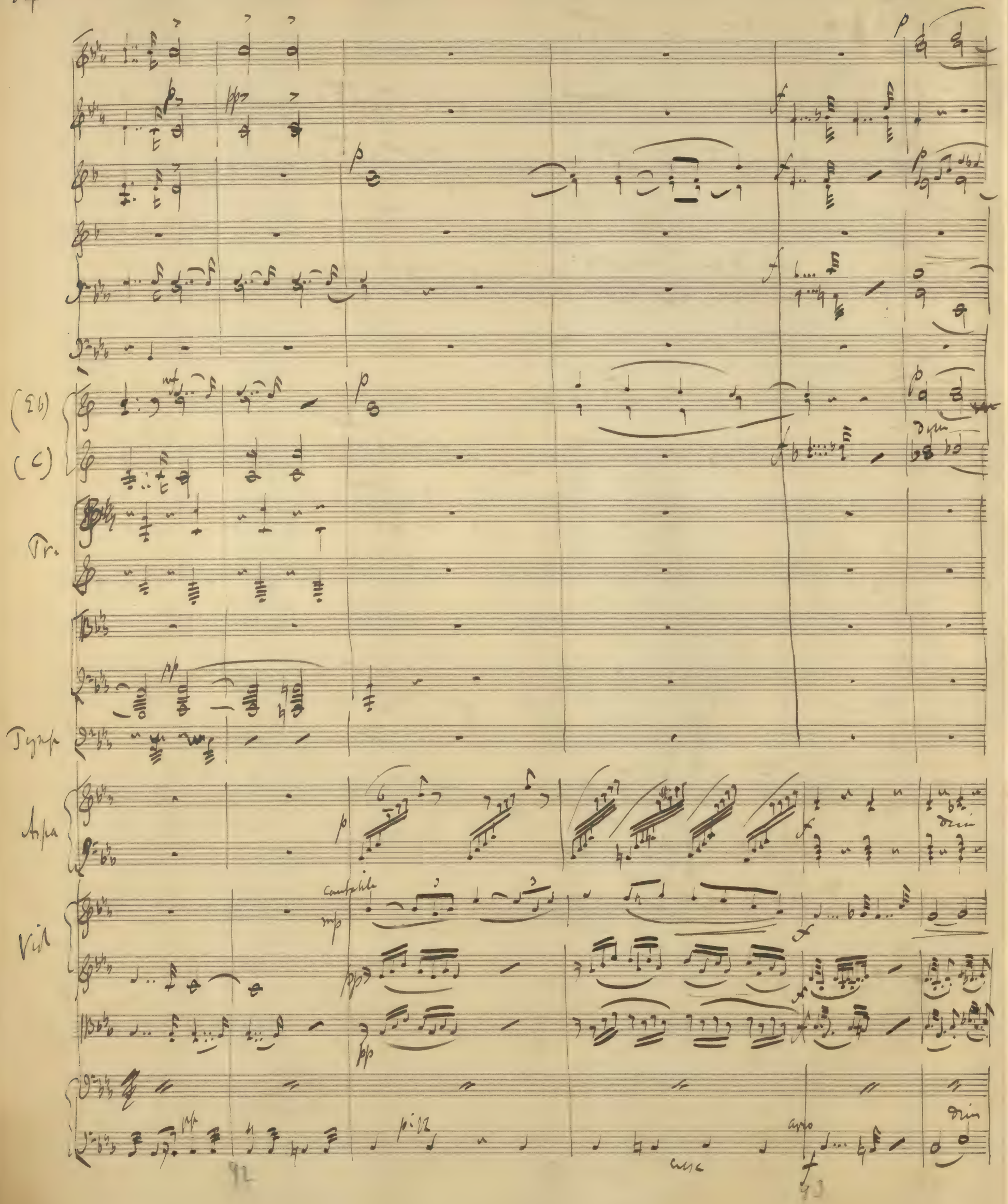
ten

col Bassi

ten

90

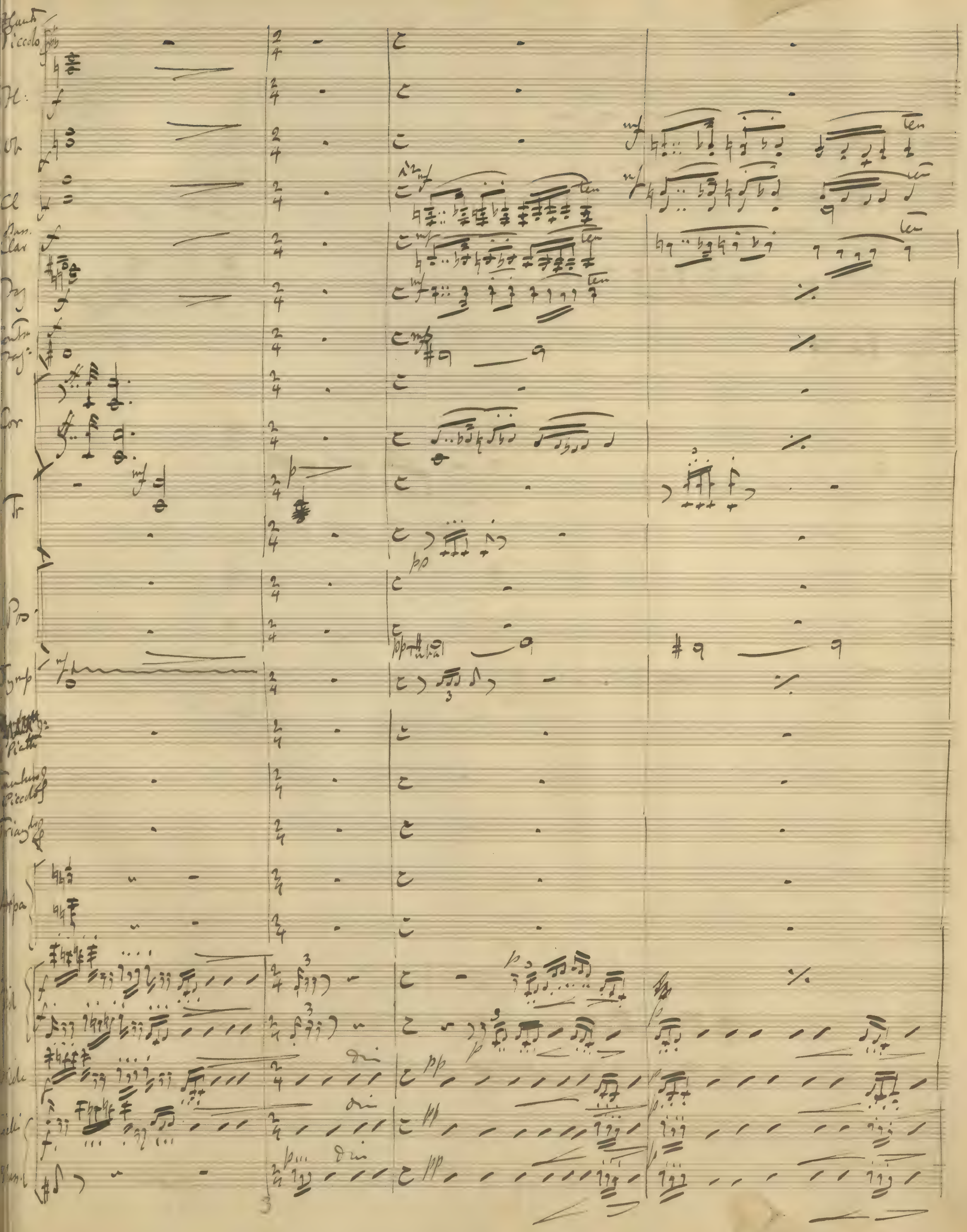
91

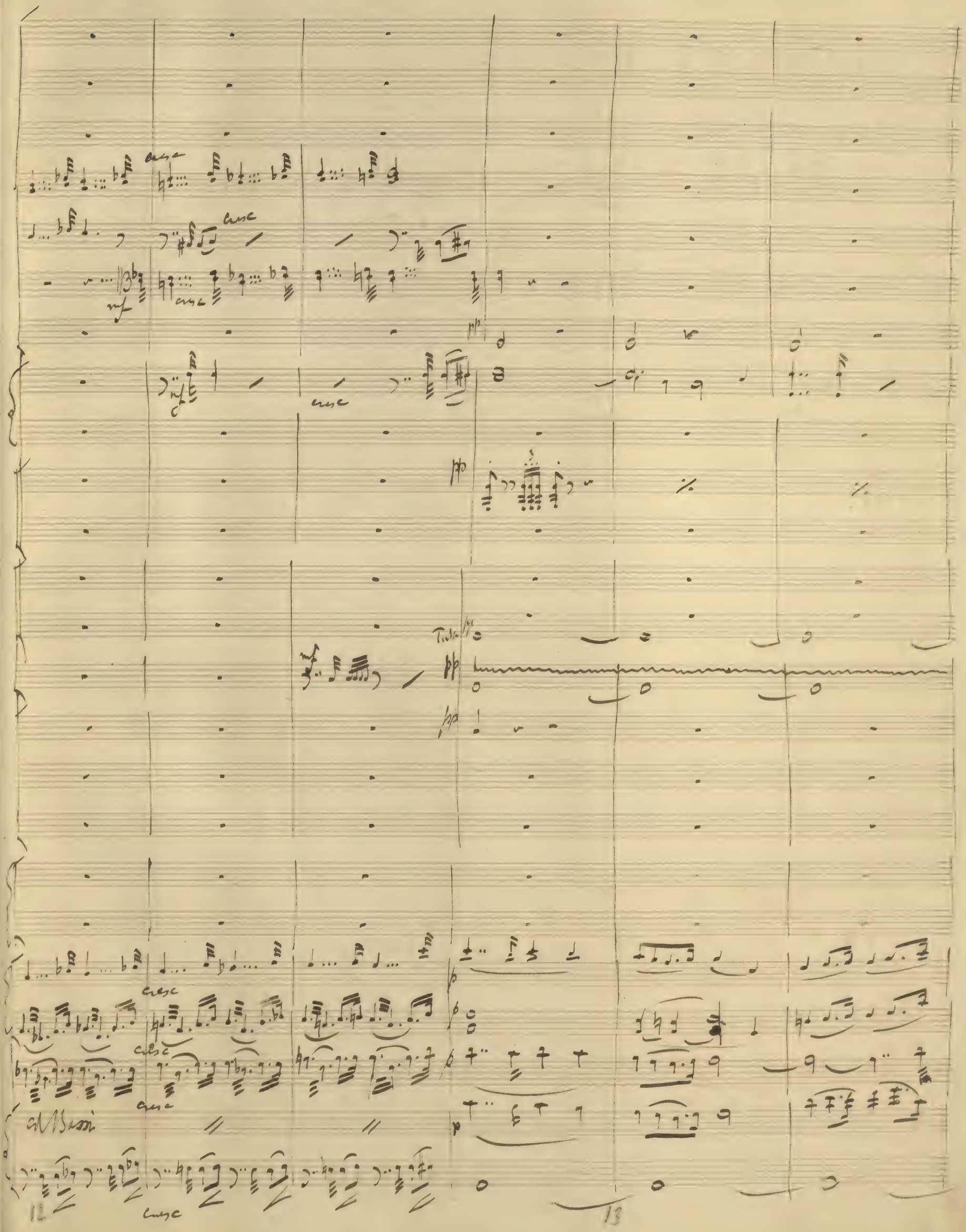

(Eb)
(C)
Tr.
Tymp
Arpa
Vcl
cresc
arco

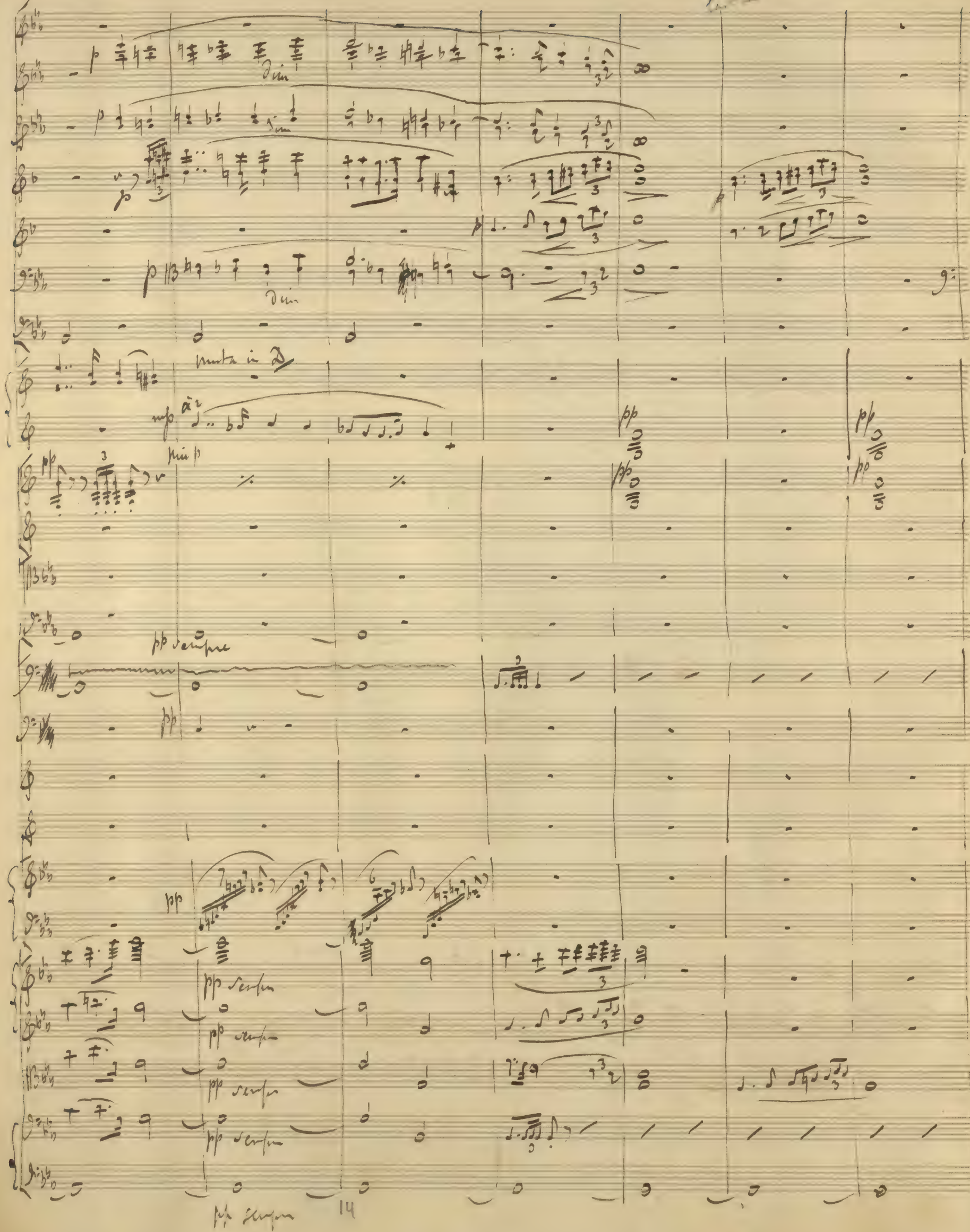
ano

ano

100


Piccolo
Fl:
Ob
Cl
Cor
Tr
Pos
Tymp
Piatti
Triangolo
Arpa
Viol
Viole
Cello
Cont.


cresc
cresc
mf
cresc
pp
mf
cresc
pp
pp
Tutti
pp
pp
cresc
cresc
cresc
p
p
p
p
Al Basso
cresc


dim
dim
dim
muta in D
mp
più p
pp sempre
pp
pp sempre
pp sempre
pp sempre
pp sempre

Allegro Moderato ma con fuoco

in A

pp

3

f

f

f

f

f

Allo modto con fuoco

facent

facet

mf cresc

mf cresc

mf

cresc

cresc

cresc

cresc

cresc

cresc

cresc

15

16.

(Cart ain 2 sec)

A big street leading to the Piazza, set diagonally, the open space of the great square being discernible in the distance. Rucello is discovered waiting the approach of the procession conducting Savonarola to the stake.

U

à tempo

Flauto — colla voce

Ob — colla voce

Clar — colla voce

Fag — colla voce

(D) Corni (C) — colla voce — mf tenuto

Modto

Trombe 1 & 2

I Violini II — colla voce — p

Viola — colla voce — p

Rucello — rall — a tempo

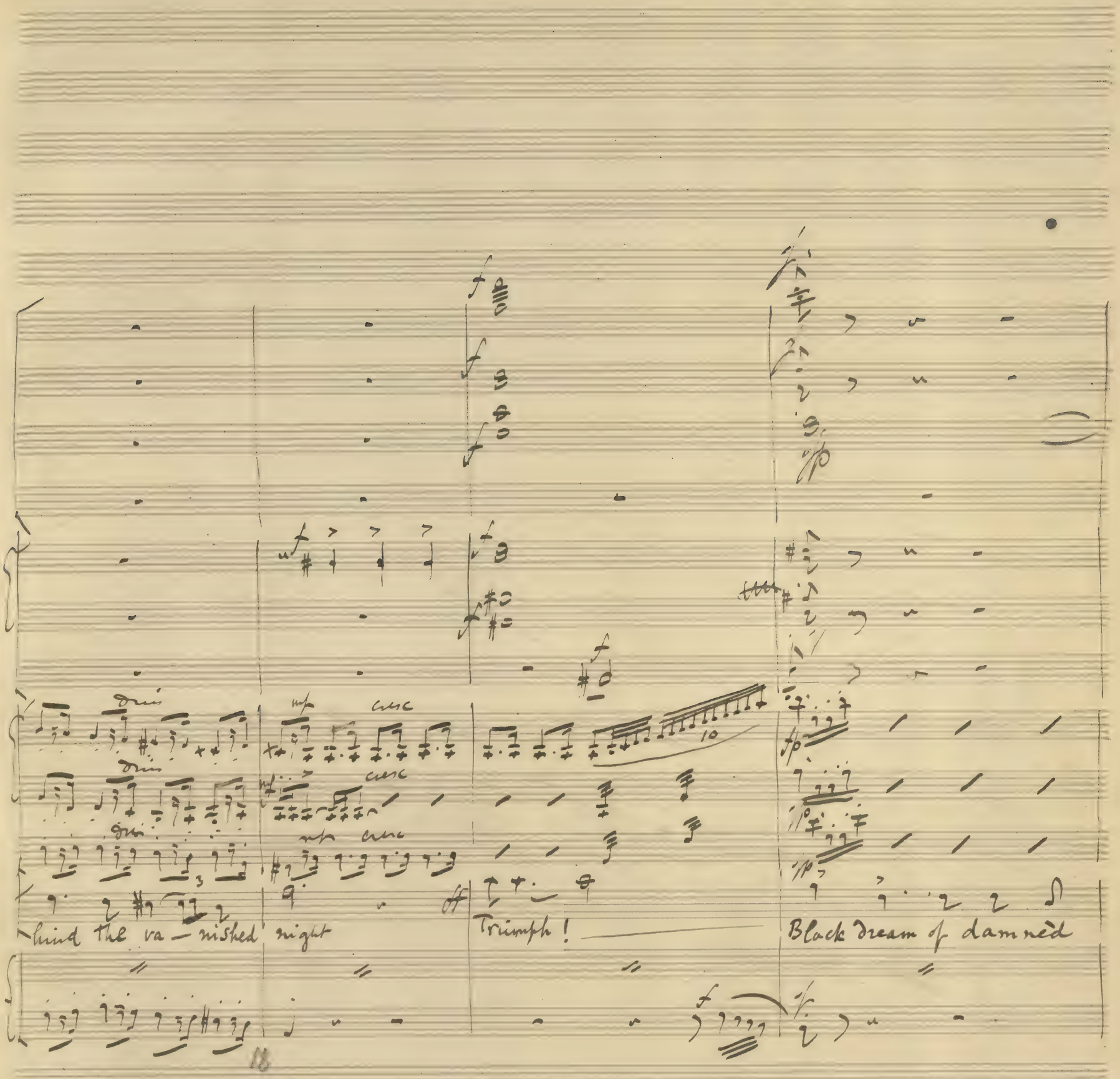
Hasten, thou kindled dawn of my revenge! Halt not, but scatter the pale puny fires that lag be-

Celli — colla Bassi

Bassi — colla voce — p

17 a tempo

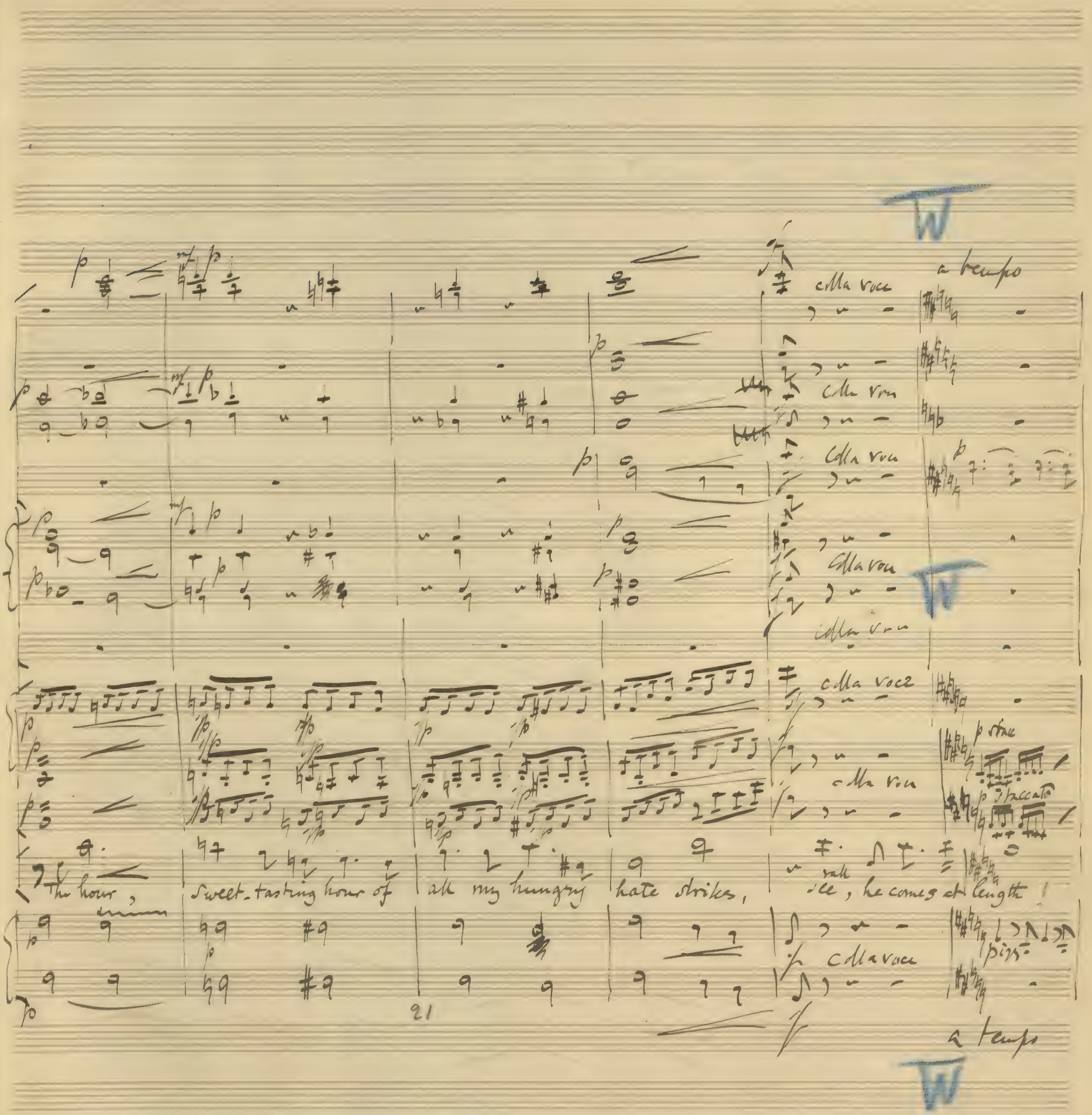
U


Dim
mf
cresc
hind the va — nished night
Triumph!
Black dream of damned

Rucello

Doubt thou it gone and the swift Sunrise, as my hope's blood-red tarries no more; The goal is made,

19 20


W
a tempo
colla voce
colla voce
colla voce
colla voce
colla voce
colla voce
colla voce
colla voce
p staccato
The hour, sweet-tasting hour of all my hungry hate strikes, rall see, he comes at length!
colla voce
pizz.
21
a tempo
W

Some of the first stragglers of the crowd come on the scene

p staccato

pizz

Rucello

Clear, Clear the way!

Hinder him not!

Make smooth & straight his

Celli

Bassi

pizz

23

cresc

cresc

cresc

cresc

cresc

cresc

path,

and bring him to me

Scourged and shamed, quick on

Quick on

col Basso

X

Tymp. in 7 #. B.

Bell in 7 low

Ruscello

Halt not but let me feed my famished eyes that ache for such a

arco

arco

25

26

X

(on the stage)

feast. the comes! the comes joy-ous bridegroom on his golden day in rapture

(The crowd pour in making a
The guards come first, then

Tempo della Marcia. Grave

Fl
Ob
Cl
Bass Cl. in Bb
Fagotti
Contrafag
Cor.
Tr
Pos
E Tuba
Tymp
I Viol
II
Rucello

mp cresc f
mf marcato
in Bb
à 2 col Bassi
à 2
Grave
pp
Tuba mp marcato
in C. G.
cresc
hearkened to his marriage bell, as I drink in the music of that knell!
mf marcato

29 Largo

path for the approaching procession.
the ~~[illegible]~~ civil authorities, then the executioner preceding Savonarola.

As he comes on the scene.

Y

à 2

cresc

mf

cresc

cresc

à 2

mf

mf

cresc

pp

Y

Tuta

pp

cresc

cresc

pp

pp

cresc

col Basso

pp

cresc

pp

30

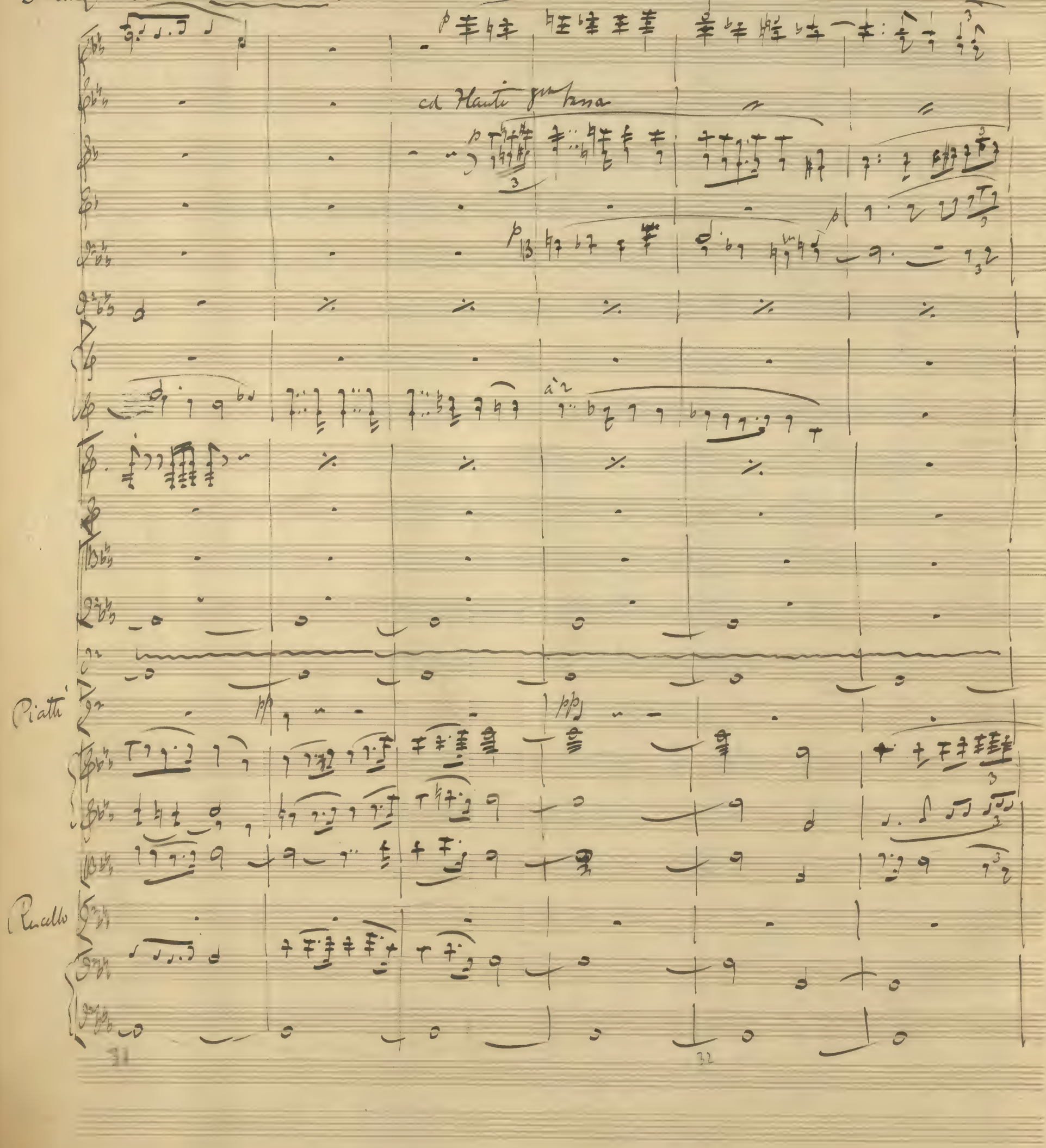
Piatti

pp

Y

The crowd kneel for his blessing,
Many of the poor are following the cortege.
Among these is Francesca.

As Savonarola nears the centre



advancing from L, Rucello confronts him. The procession stops its progress.

Allegro Maestoso

Allo maestoso.

molto

cresc molto

col Imo

Ha! So my time has

Fl.
Ob
Cl.
Fag
Corni-D
Corni
Violini
Viole
Rucello
come though in the coming long. But at length my sweet re-venge is fed,
Celli
Bassi
34
35
D.
Corni
C.
Trombe
Viol
Rucello
come say, Sir priest how tallies this bright morn with one pale night some twenty years ago? Thou
36

(Savonarola looks at him unmoved
Rucello advances a step or two
with ~~[illegible]~~ mocking gesture.)

Z

Fl.
Ob.
Cl.
Fag.
Cor.
Tr.
Pos. Tuba
Tymp.
Vcl.
Vcb.
Drav. Esca
Rucello
Celli
C. Bassi

in D.A.

hadst thy triumph then mine hath come late but it hath come!

37 38

Z

Francesca

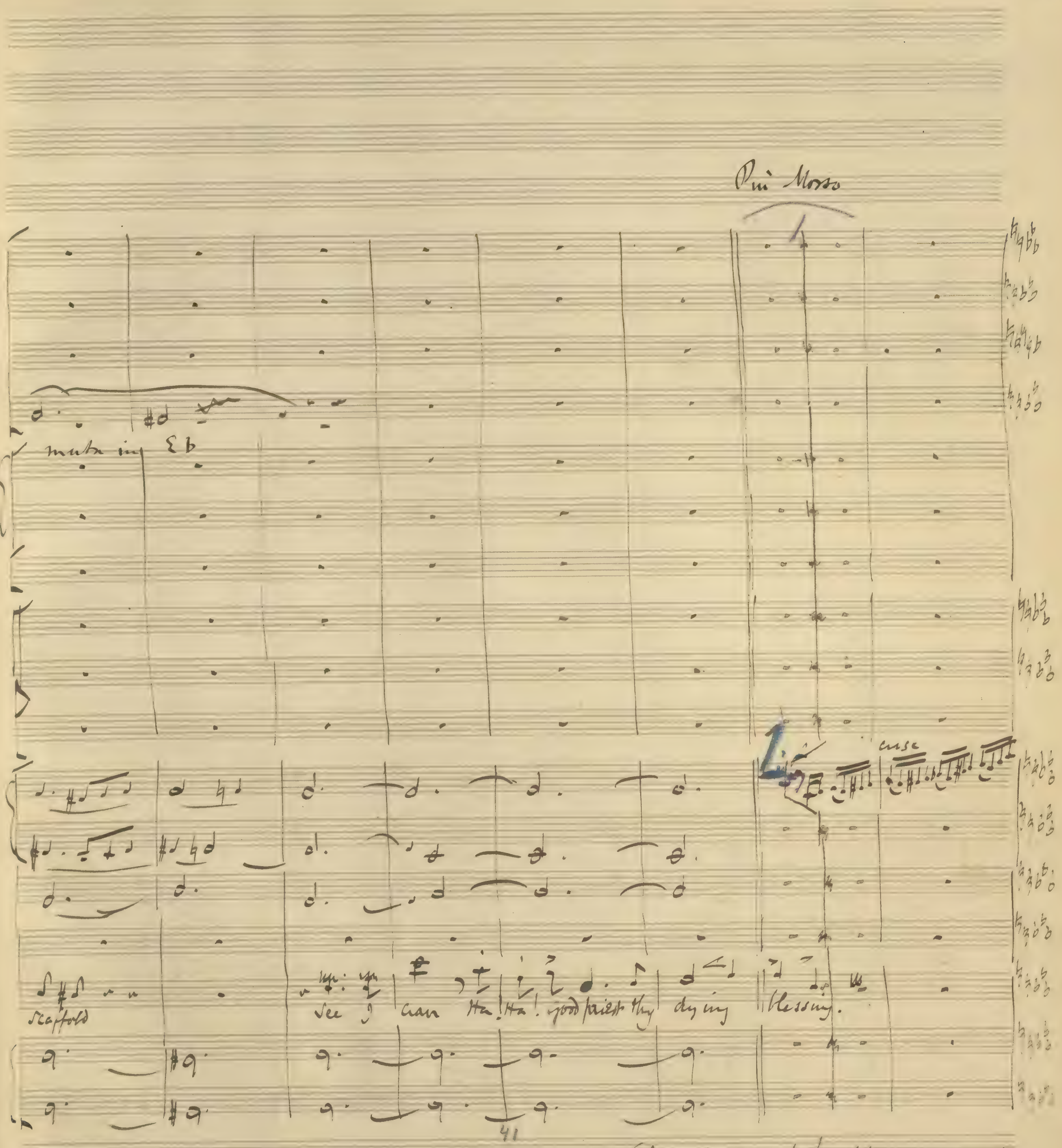
Rucello

(He doffs his cap in mockery)

What ho! thou art so calm, thou dost forgive? I thank thy saintship humbly. thou goest to the

39

40



(He is about to kneel)

(Francesca comes vehemently between them. Rucello rises)

(43)

(C)

Francesca

fiend! a mocking fiend from hell thou art! in jest his dy-ing blessing dost thou ask? Here

Celli

Bassi

col basso

42

43

fall with all the | powers of my | loath-ing | soul on | thee and | thine in my dead | mother's name

vi 92

Adagio

Clar

Basso Clar. in Bb

Fag

Bb

Francesca

For ever and for aye my living curse!

Soprani

Thy dying victim dost th

Chorus Tenori

Bassi

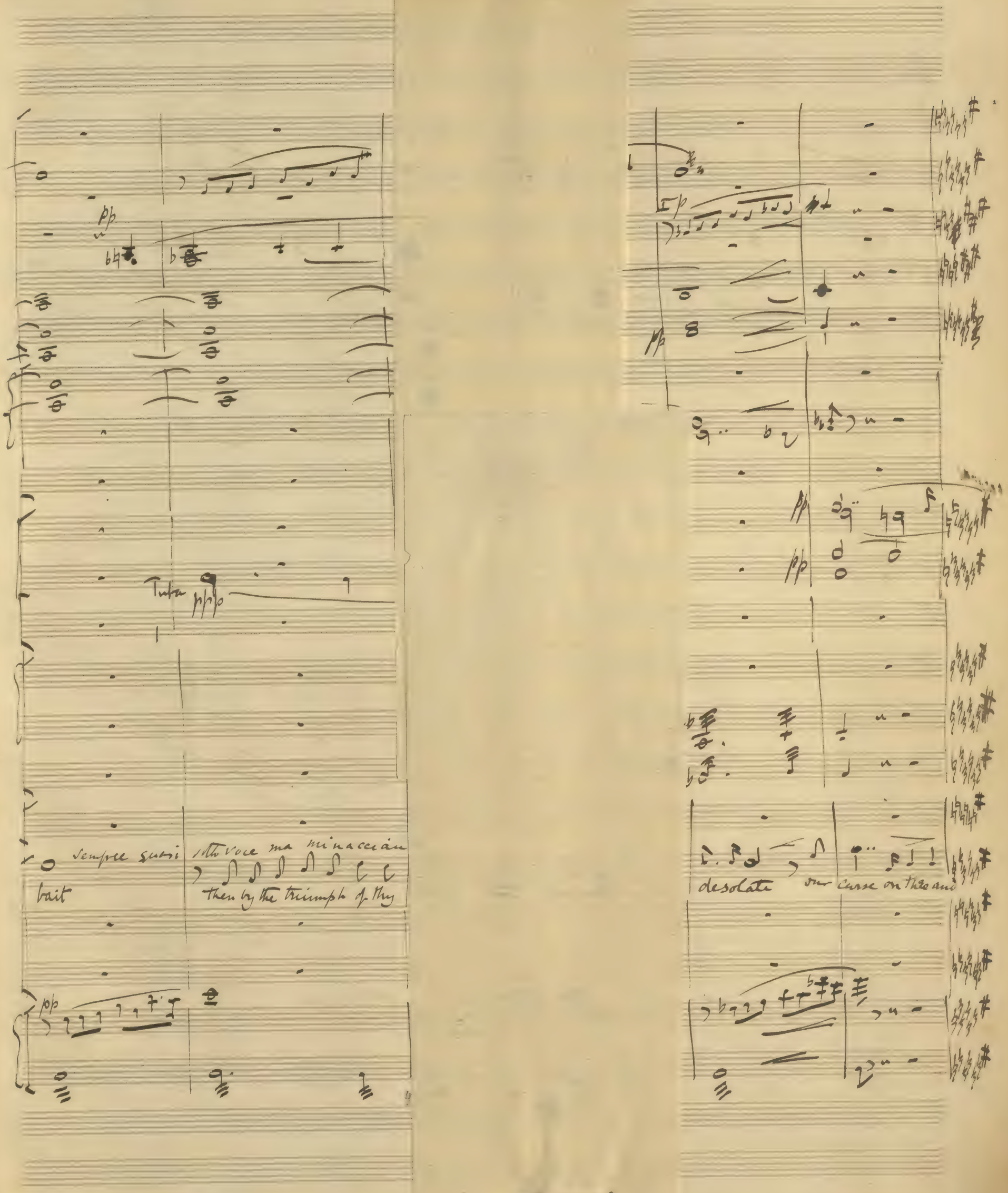
Celli e Bassi

46

47

Adagio

(Rucello covers together)


pp
Tutta ppp
sempre quasi sotto voce ma minaccian
bait
then by the triumph of thy
pp
desolate our curse on thee and

Fl

Ob

Cor Anglais

Clar

Bass Clar

Fag

Hauteur

Sop

Ten

Bassi

Celli a Bassi

Thine

sotto voce ma minacciando

We who have sinned, have suffered sore but, blest by him, our burthen bore — shall know his love & help no

Bb

cresc

cresc

cresc

cresc

cresc

Bb

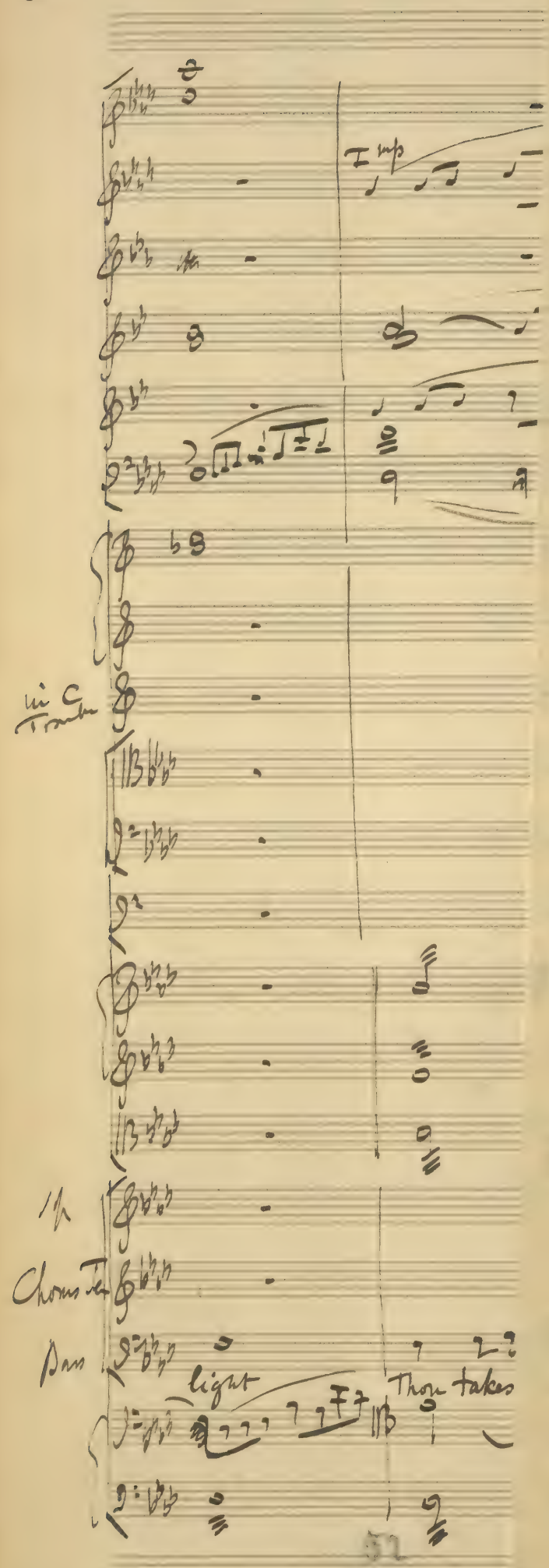
cresc

cresc

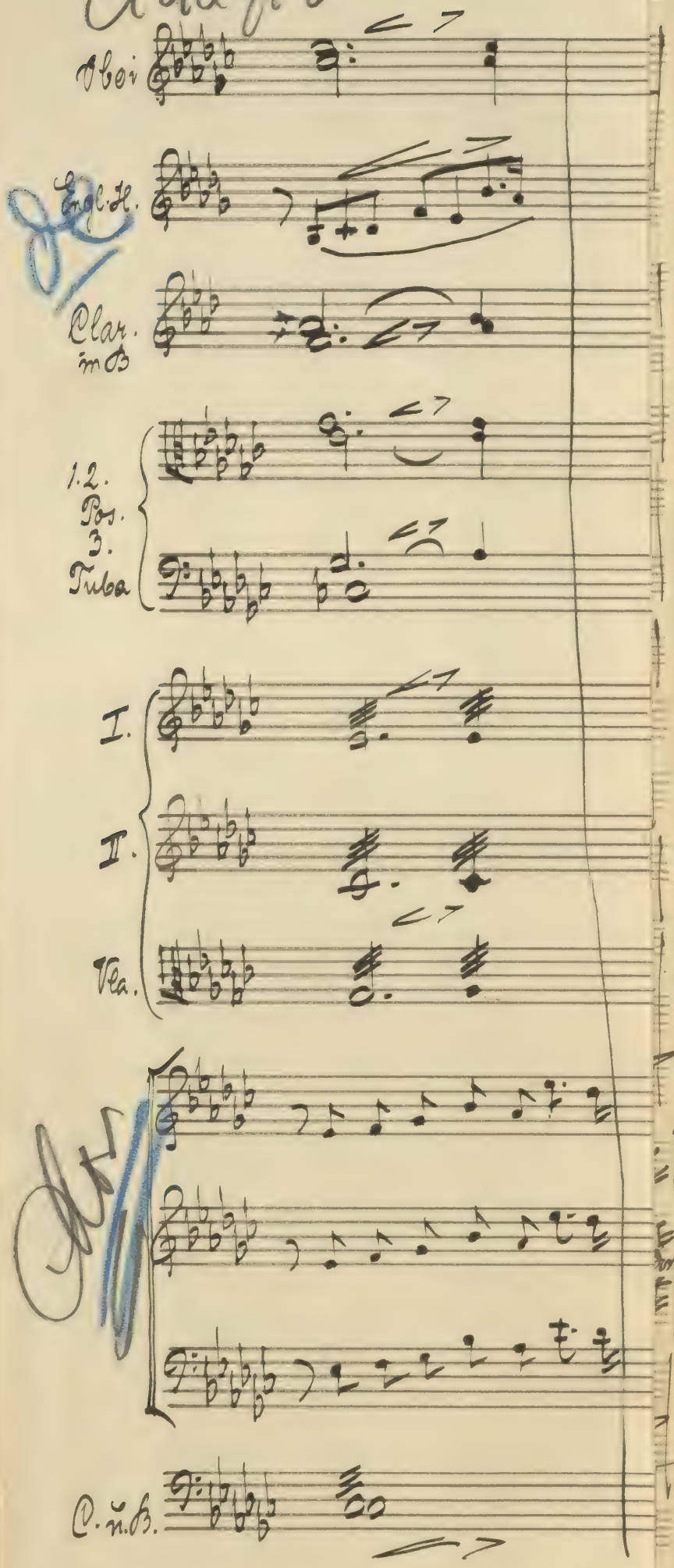
more, we curse thee, thee and thine! sotto voce ma minacciando

as years grew dark with failing sight we turned to him, he was our

Bb


mp
in C Trombe
Chorus Ten
Bass
light
Thou takes

Adagio


Oboi
Engl. H.
Clar. in B
1.2. Pos. 3. Tuba
I.
II.
Vla.
C. u. B.

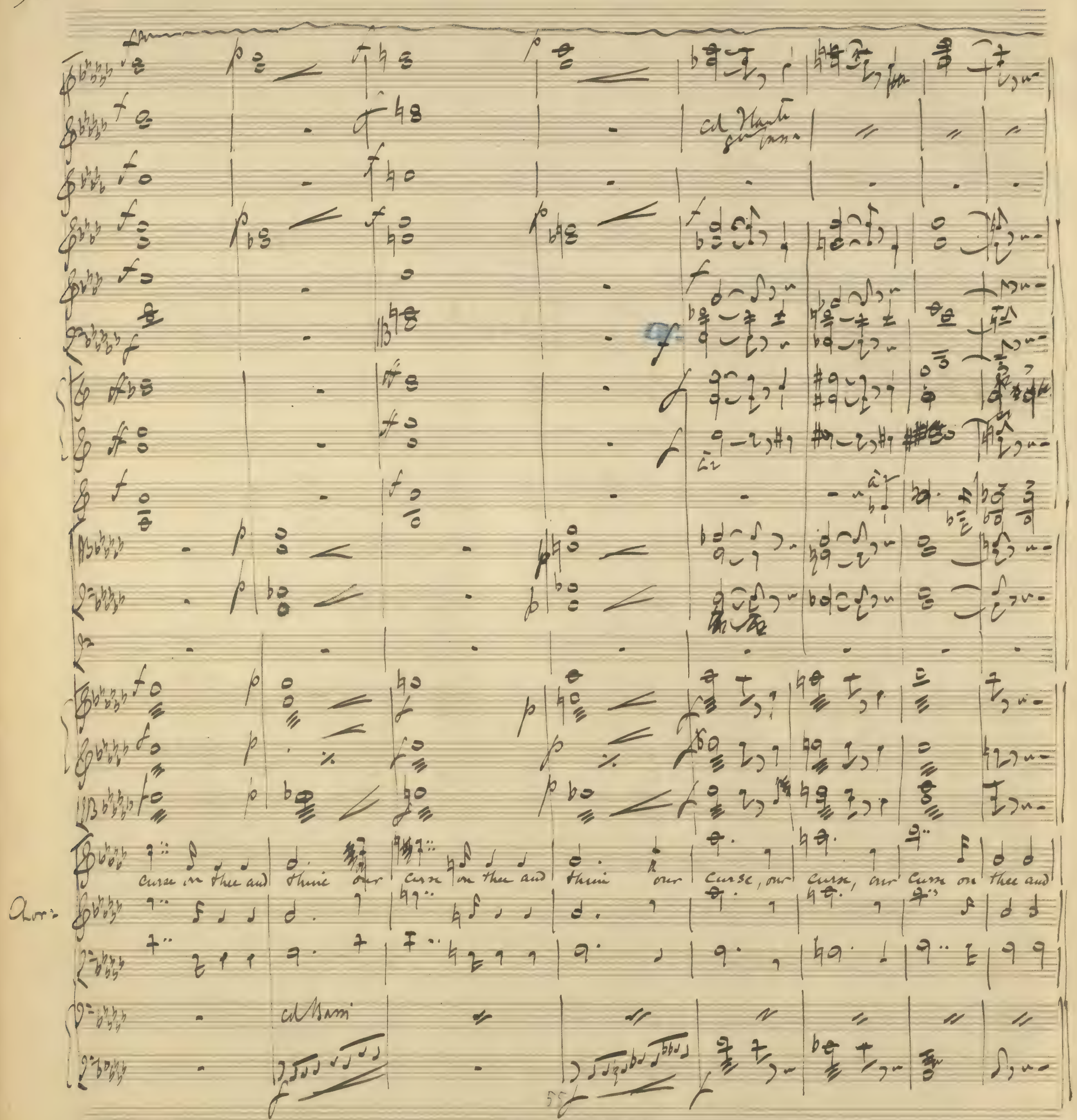
Cc

Cc

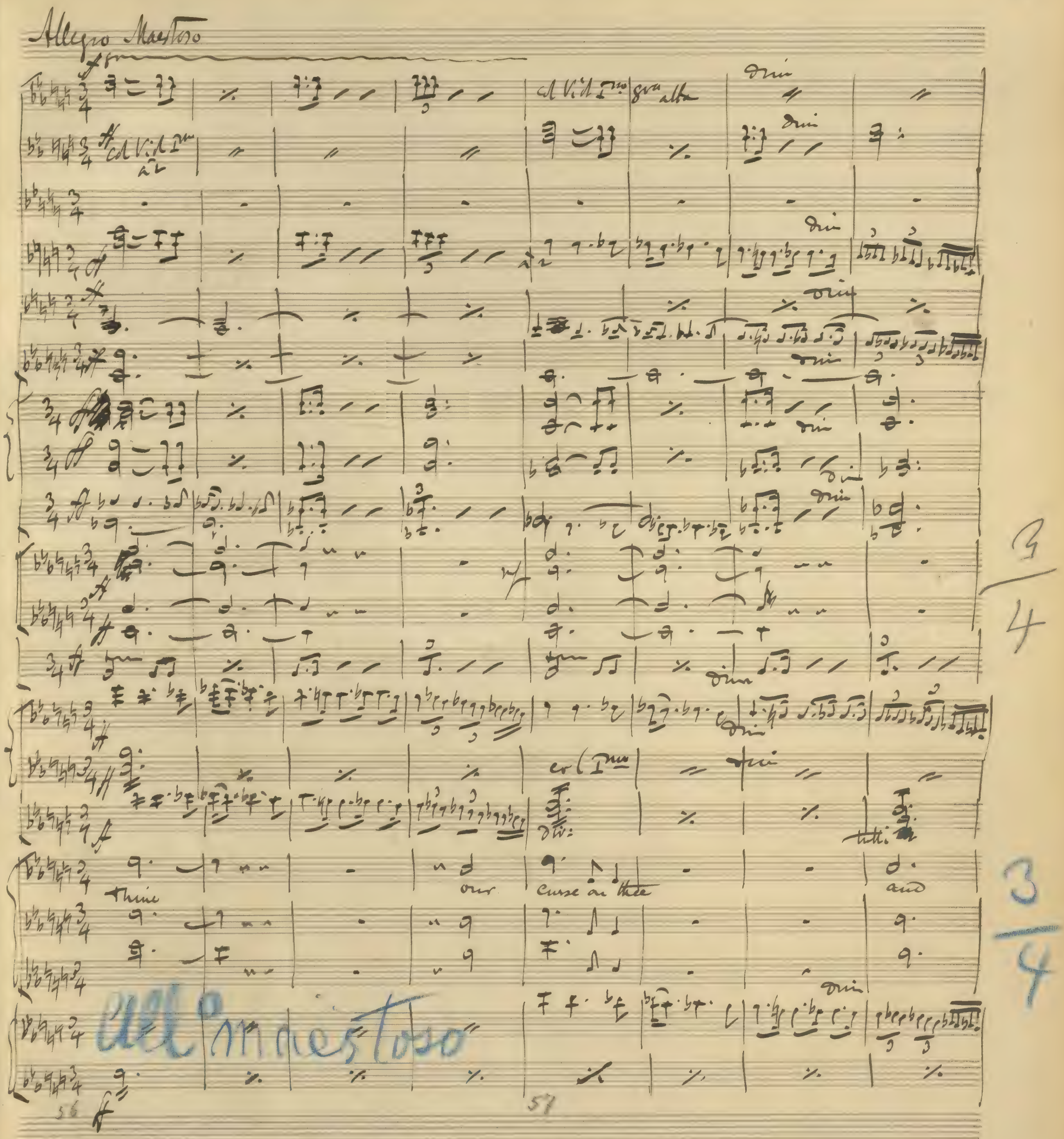
shed till to the judgement thou art led when sound of trump shall wake the dead our

53

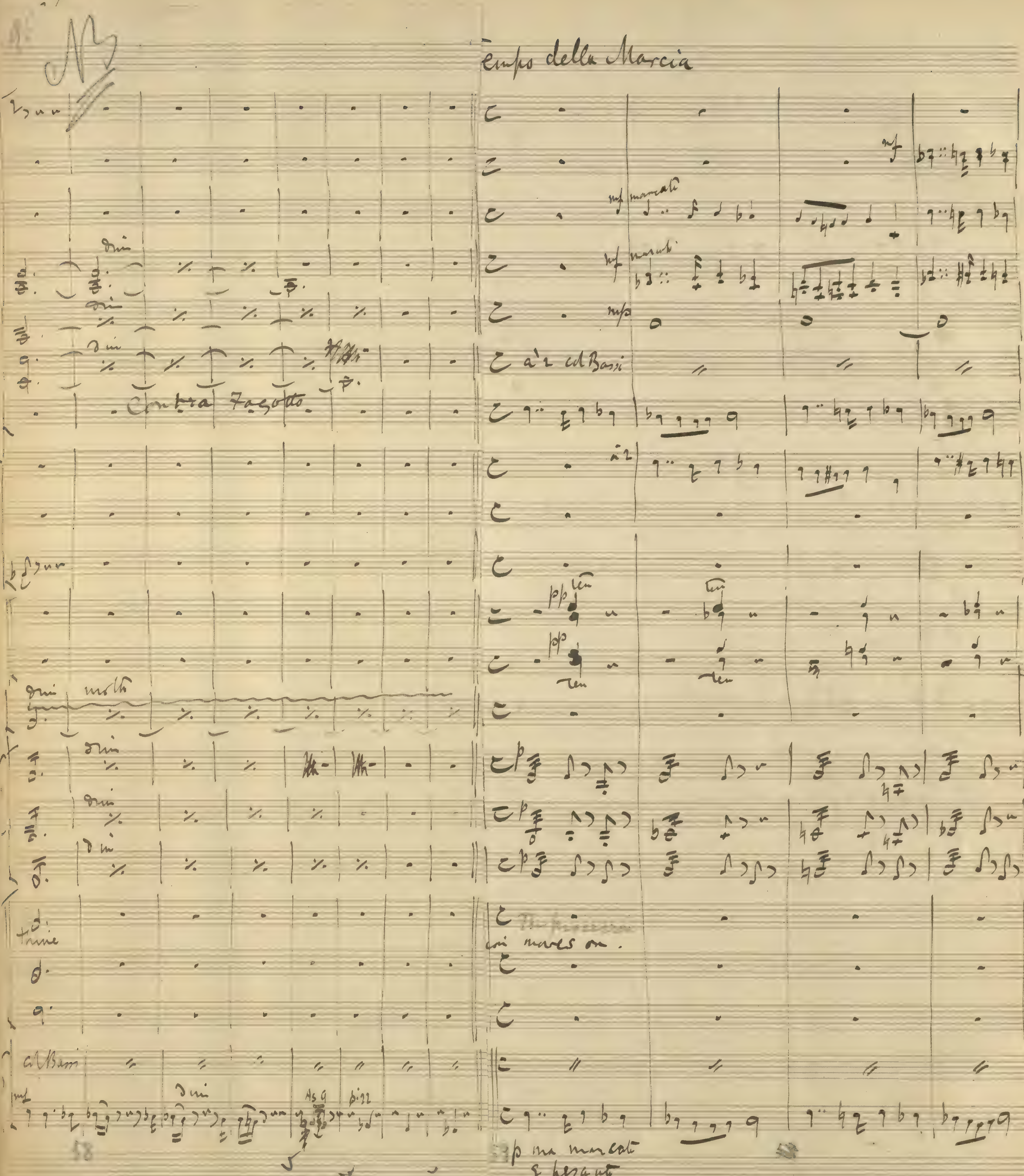
Cc



Rucello shrinks before them with increasing horror. Finally, he cowering like some guilty evil thing,



he creeps from their sight.


Tempo della Marcia
dim
Contra Fagotto
a 2 col Bassi
marcato
molto
The procession moves on.
col Bassi
pizz
p ma marcato
e pesante

Dd

mp cresc

fp

fp ma marcat

cresc

fp ma marcat

cresc

fp ma marcat

cresc

fp

fp

Dd

cresc

à 2 fp

à 3 pp

pp

cresc

p

cresc

pp

cresc

pp

cresc

à 2 f

mf

mf

mf

mf

mf

mf

à 2

mf

p

p

mf

mf

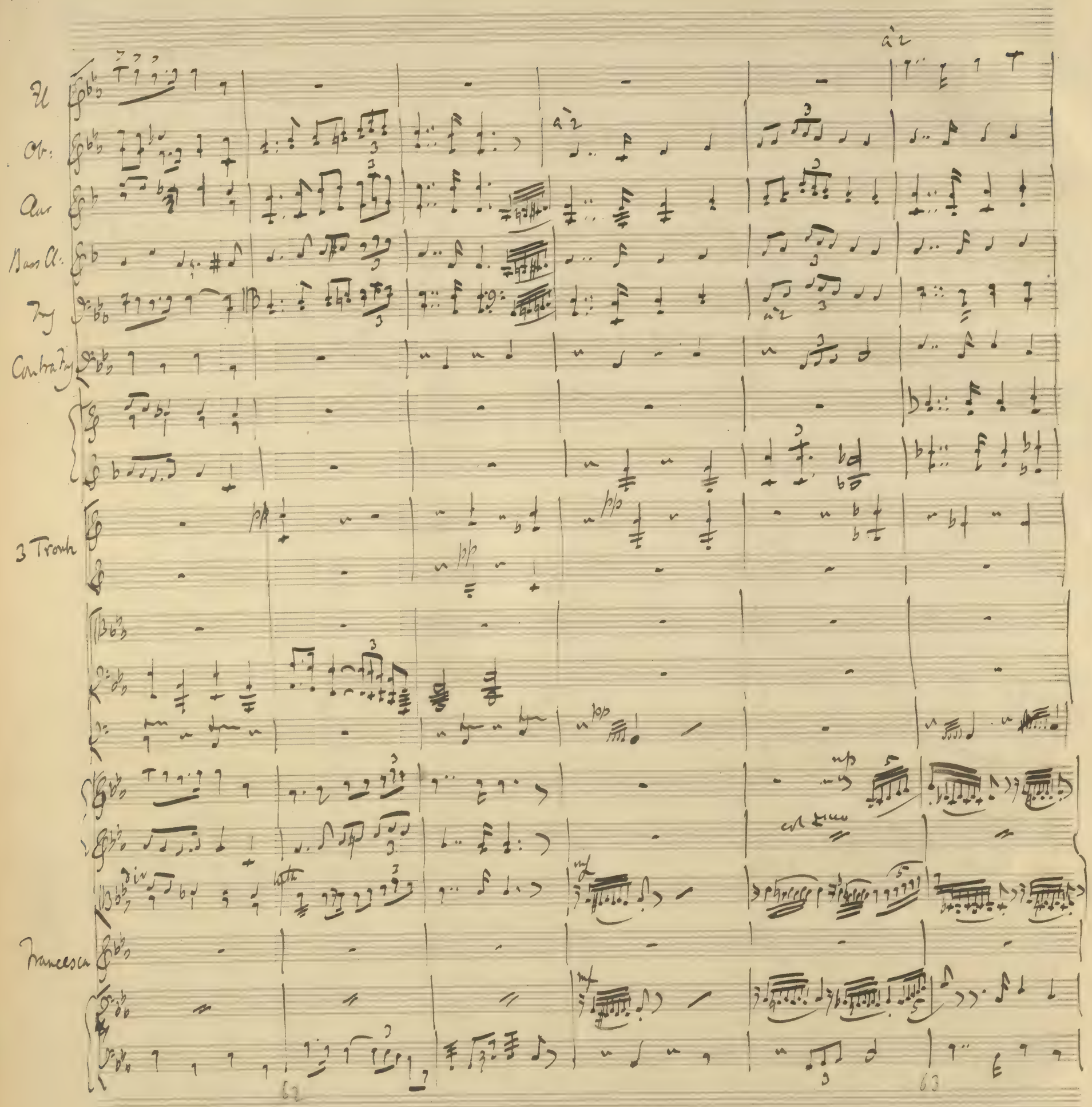
mf

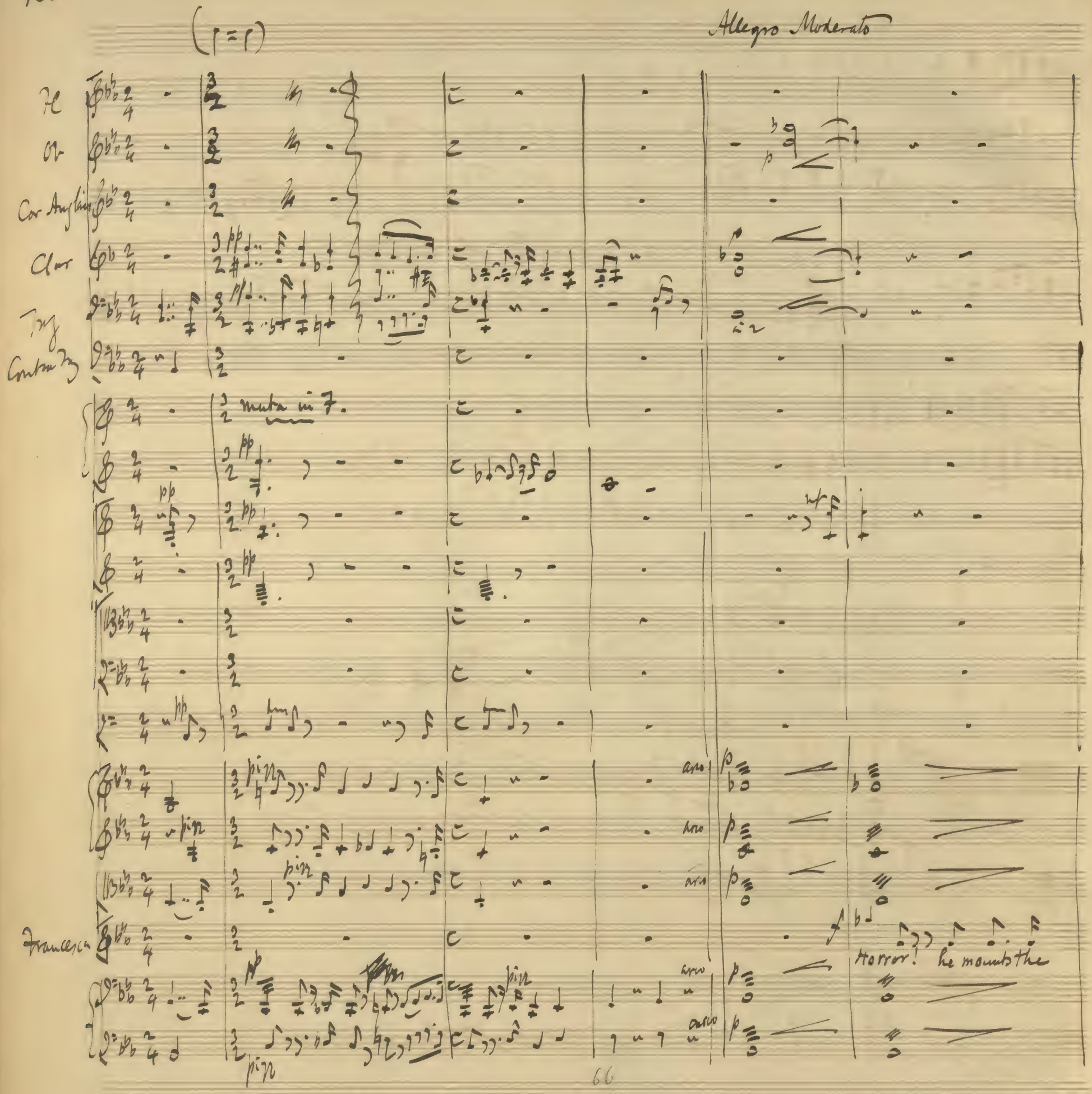
mf

60

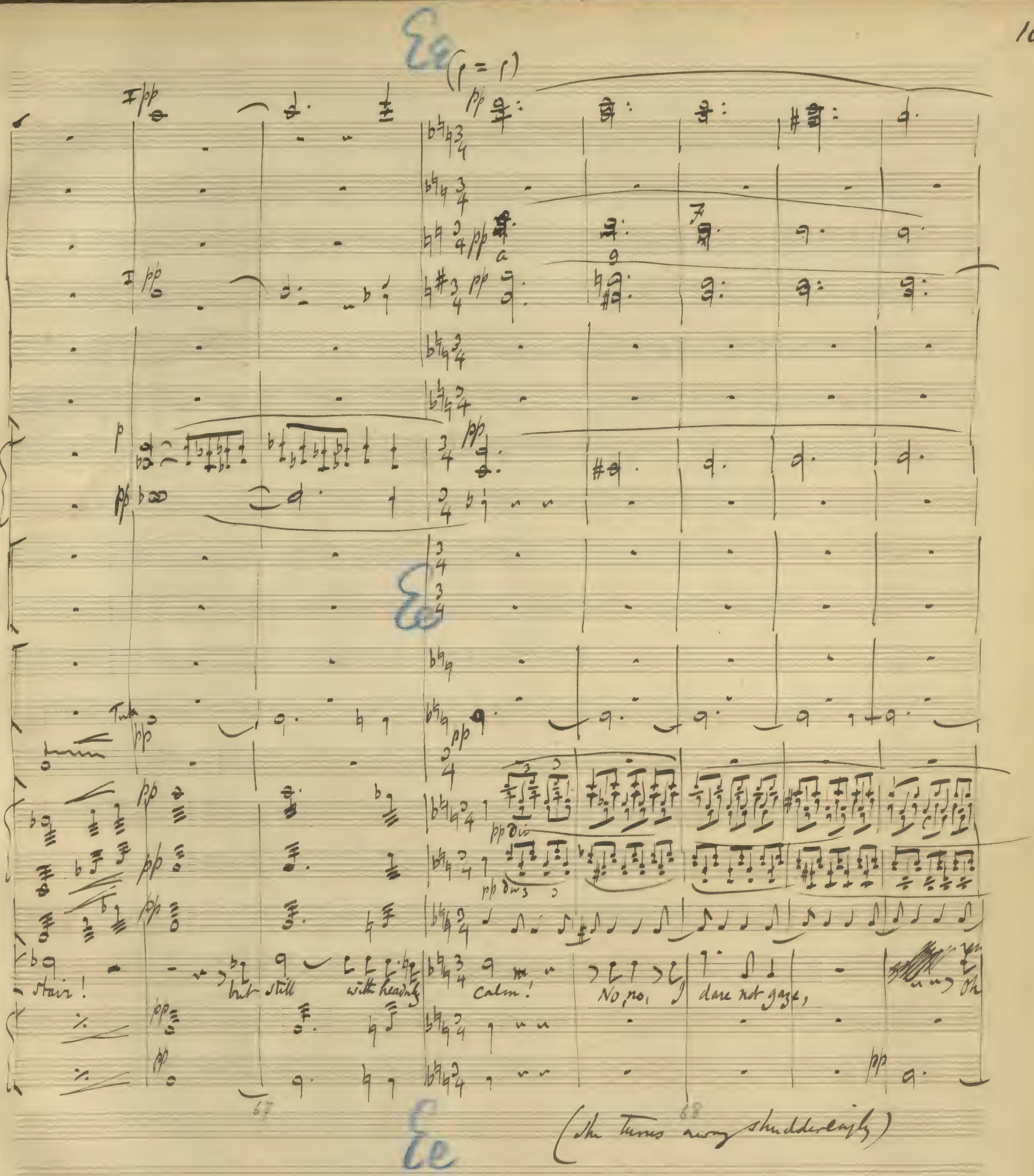
61

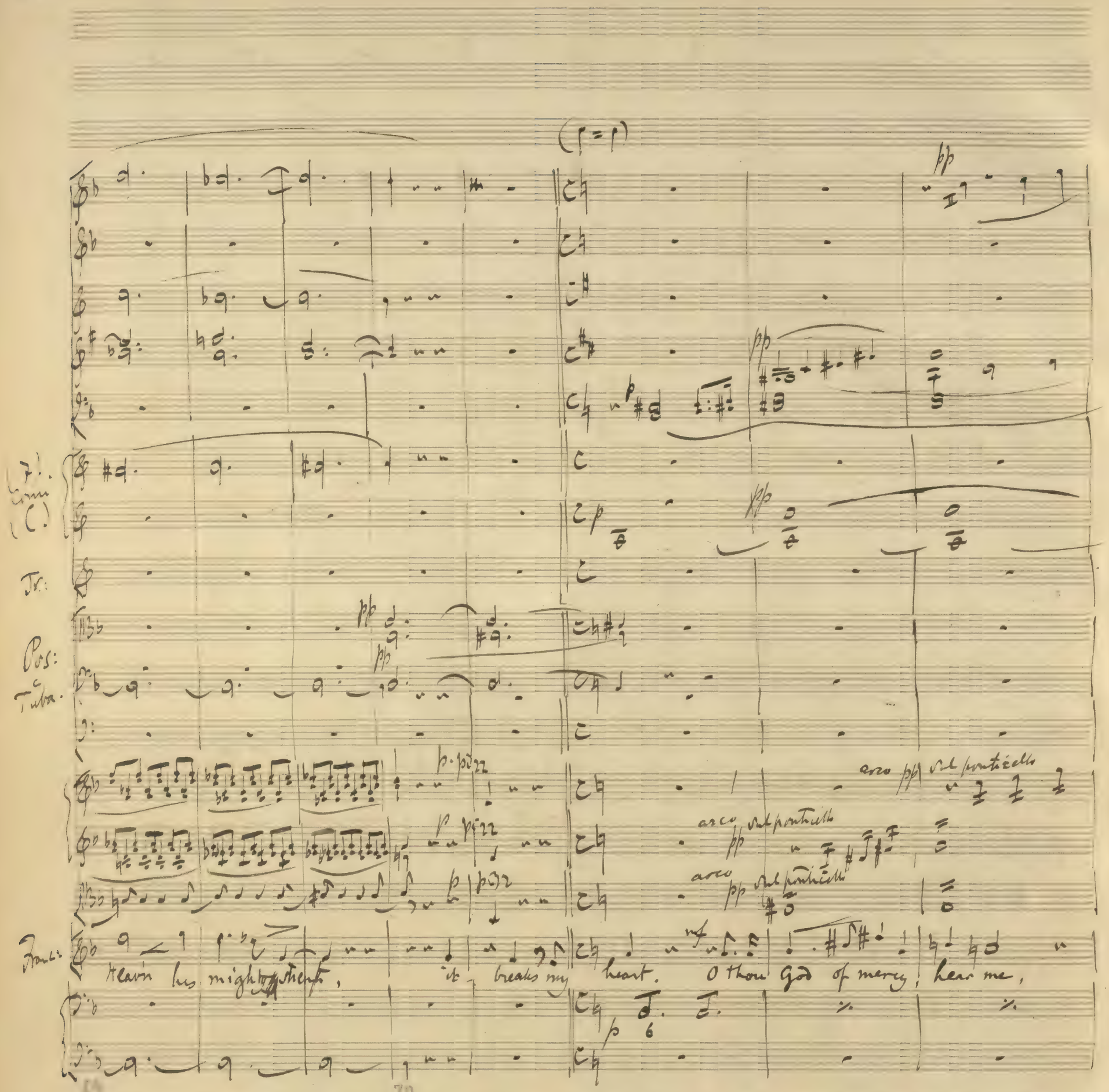
Dd

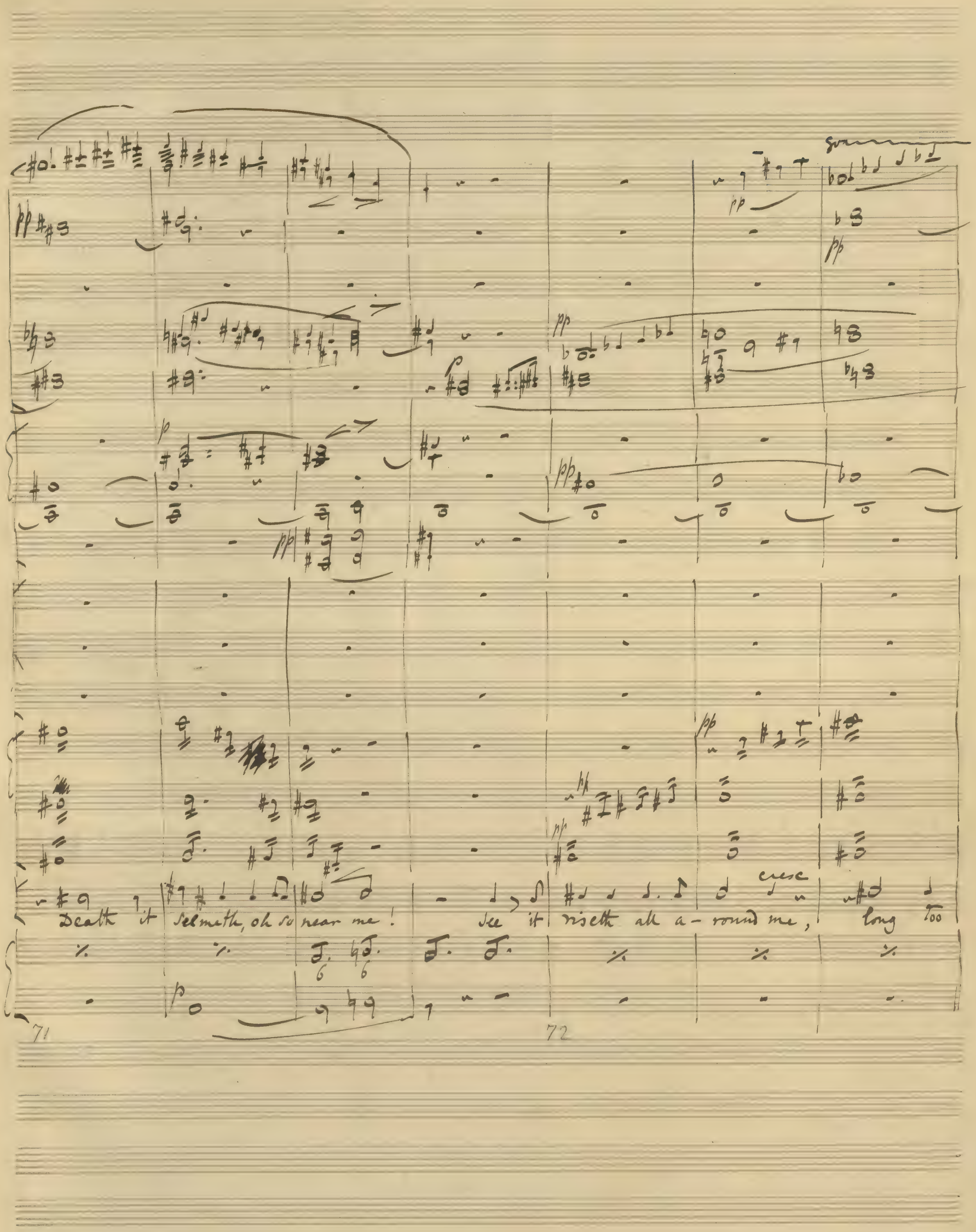

Fl
Ob:
Clar
Bass Cl:
Fag
Contra Fag
3 Trombe
Francesca
à 2
pp
mf
col 2do
62
63

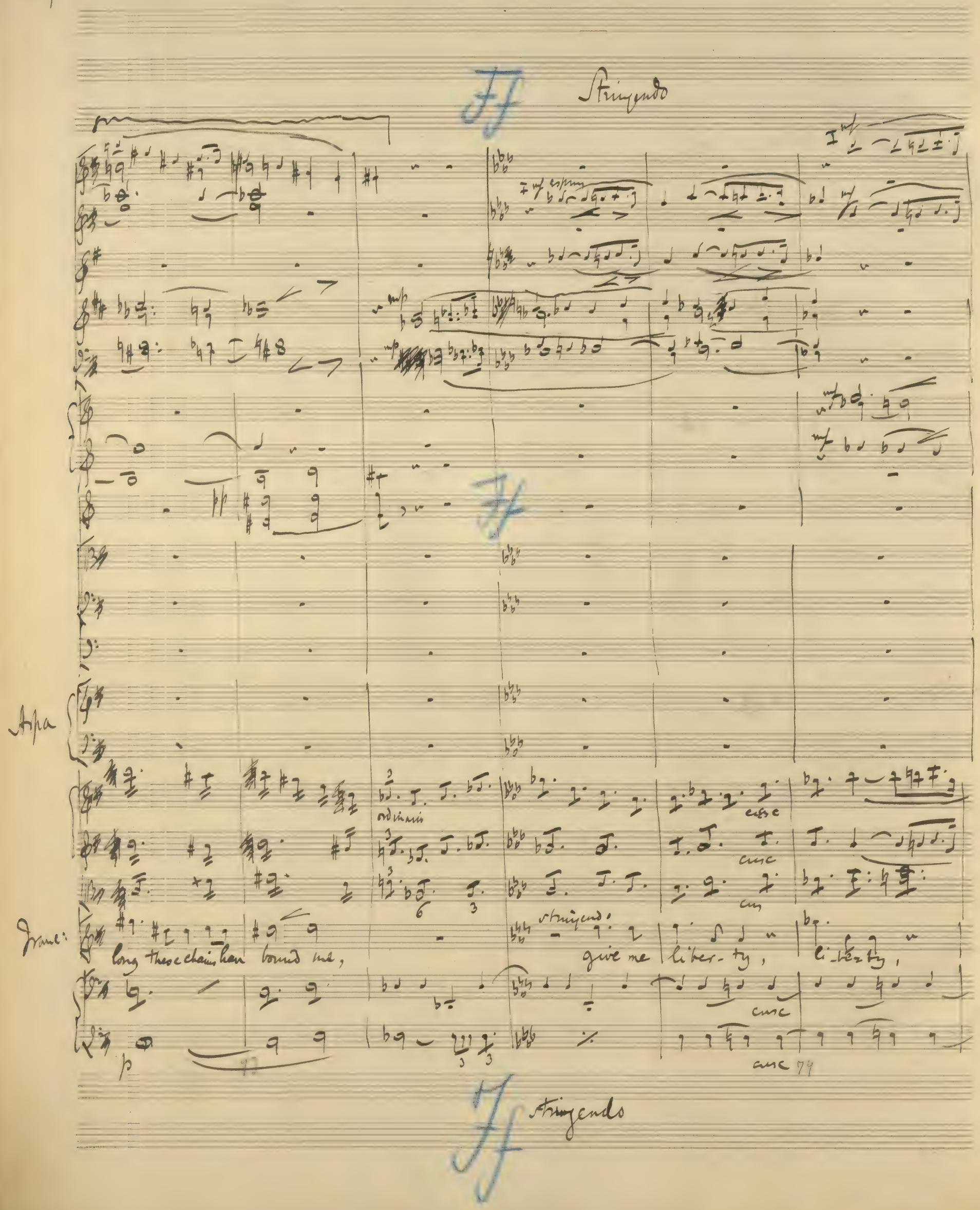


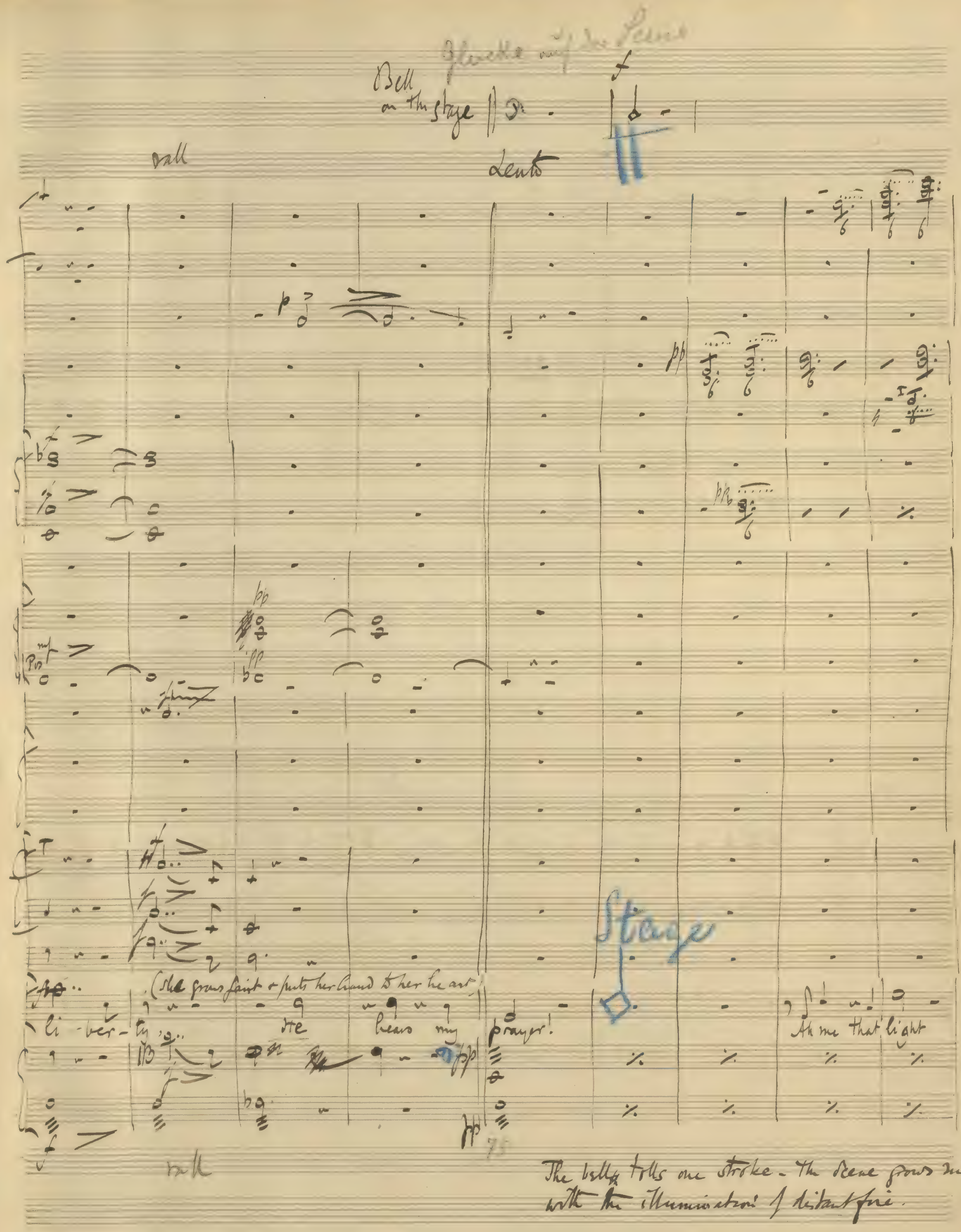
The stage is deserted, save by Francesca still kneeling; she rises suddenly and gazes in the direction of the vanishing


Ee
(♩ = ♩)
Tuta
pp
pp div
pp div 3
stair!
but still
with heavily
calm!
No, no, I dare not gaze,
Oh
67
68
Ee
(she turns away shudderingly)


Tr:
Pos:
Tuba.
Franc:
arco pp sul ponticello
Heavn his might shrieks, it breaks my heart. O thou God of mercy, hear me,


Death it selmeth, oh so near me! See it riseth all a-round me, long too
cresc
71
72


Ff
Stringendo
espress
mp
pp
Ff
Arpa
ordinario
cresc
cresc
cresc
Franc:
long these chains have bound me,
stringendo
give me liber-ty, li-ber-ty,
cresc
cresc
p
Ff
Stringendo



The bell tolls one stroke - the scene grows ruddy with the illumination of distant fire.

pp

pp

pp

pp

Francesca

what is this vision in the air?

a spi - rit white-robed wondrous

pp

Gg

pp

p

p Pos Bass

pp

div.

Simili

pp

div.

pp

simili

simili

divisi

mf

cresc

cresc

fair? I see a-right? it is a heavily crown! 'tis mine, it cal-leth me

p

78

79

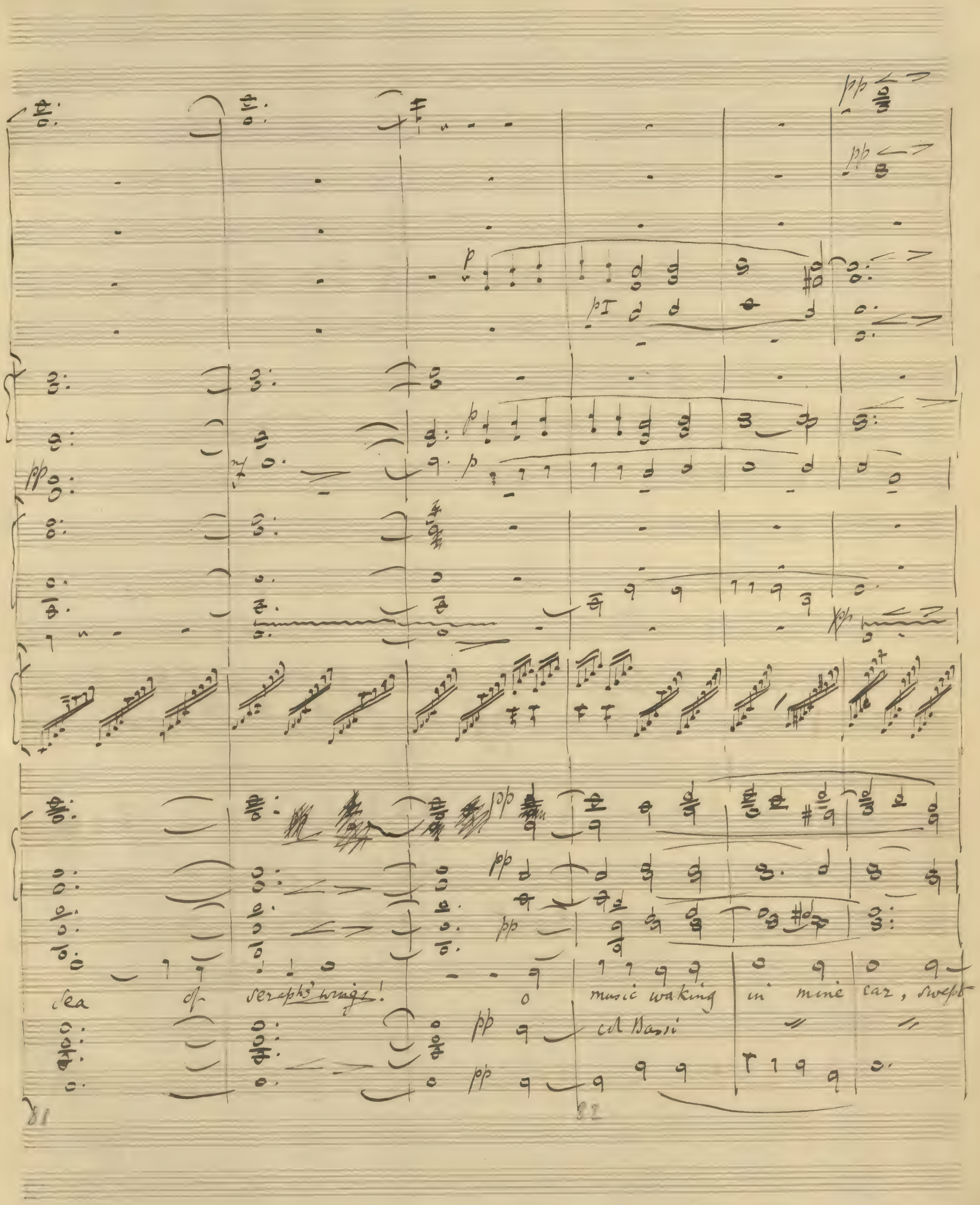
Gg

Adagio e Maestoso

Francesca

a voice di — vine!

O thou white


sea of seraphs' wings!
o music waking in mine ear, swept
col Bassi

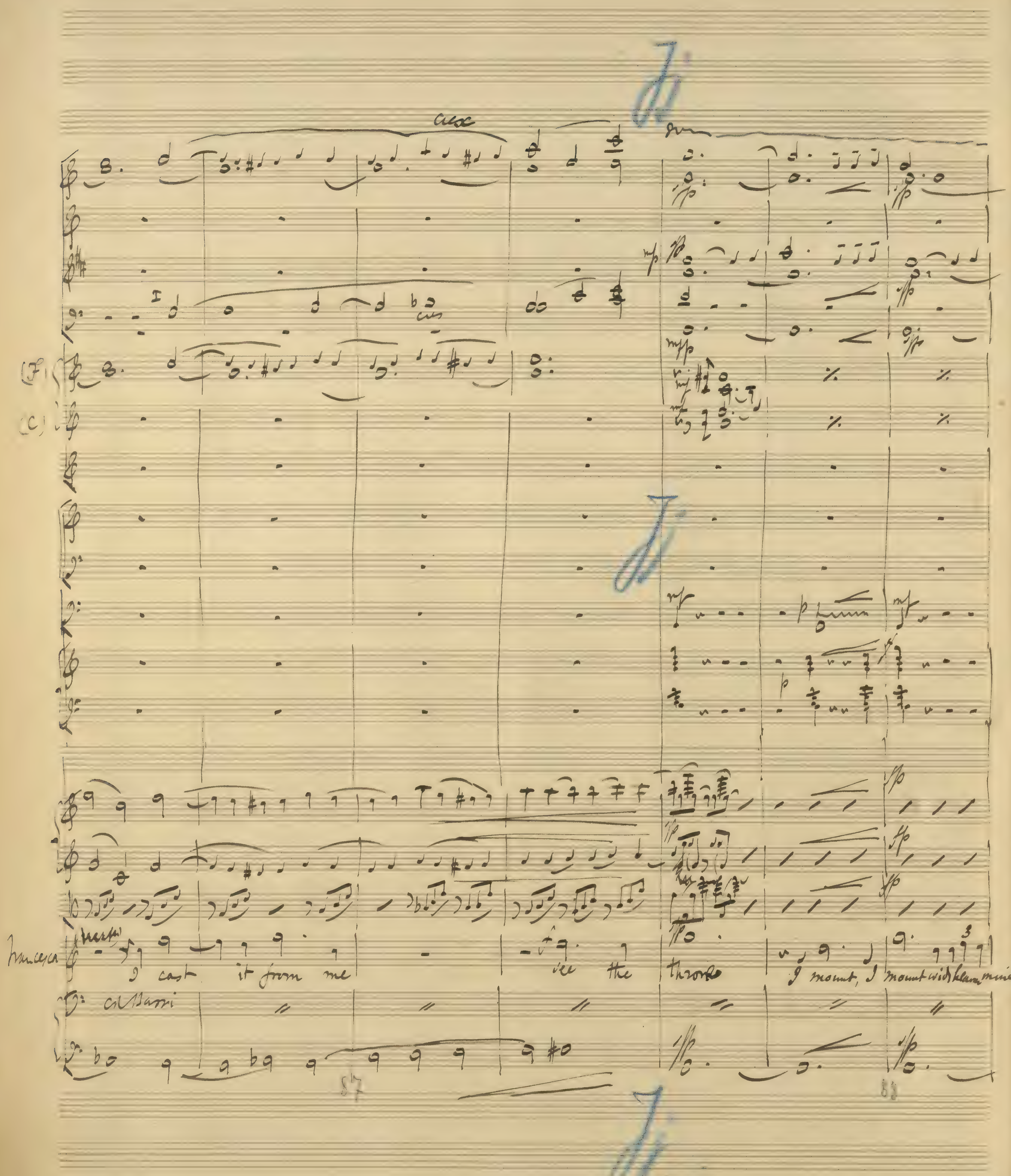
Più Mosso

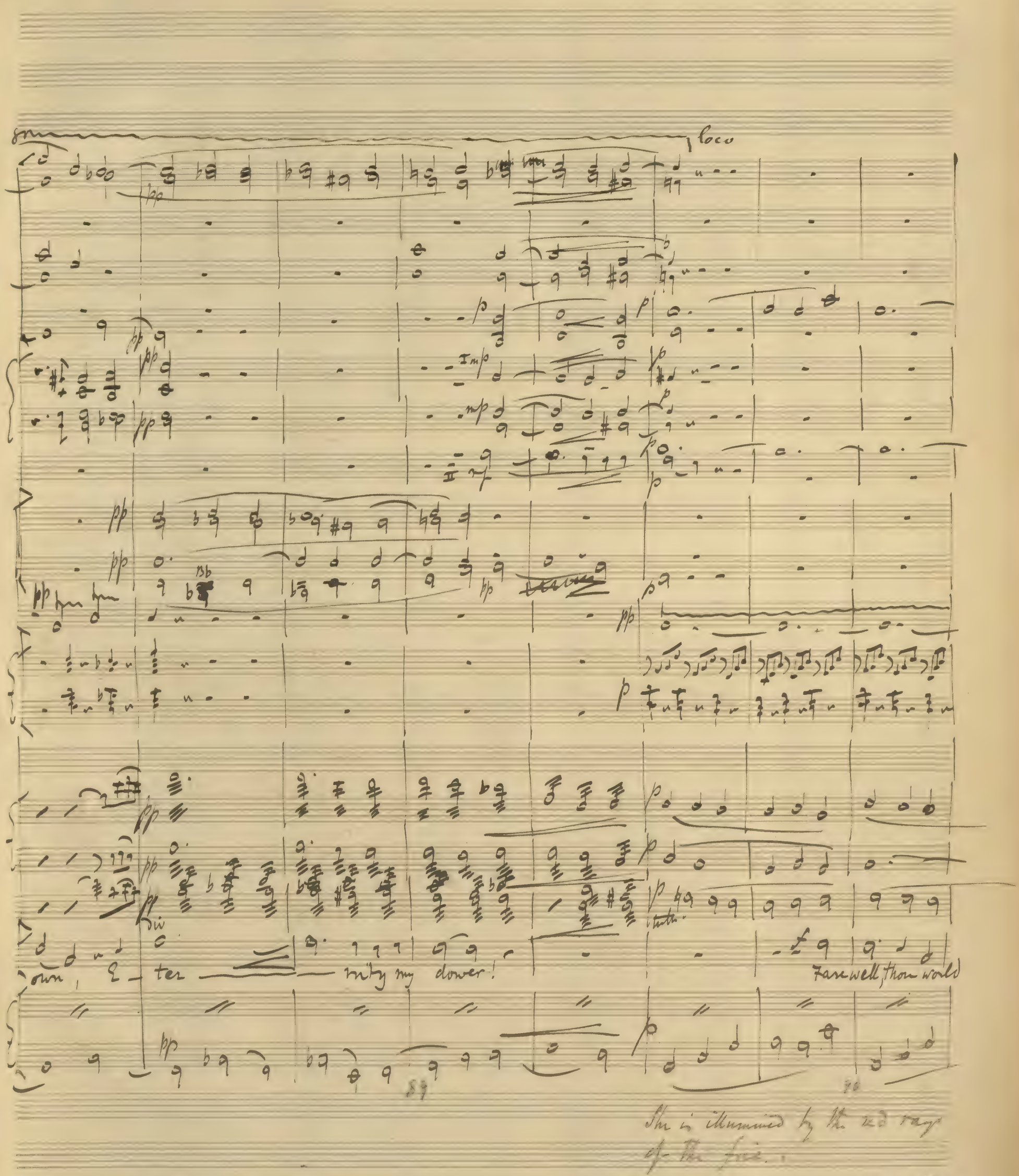
Francesca

from a myriad golden strings! O heav'n I come! thou art so near!

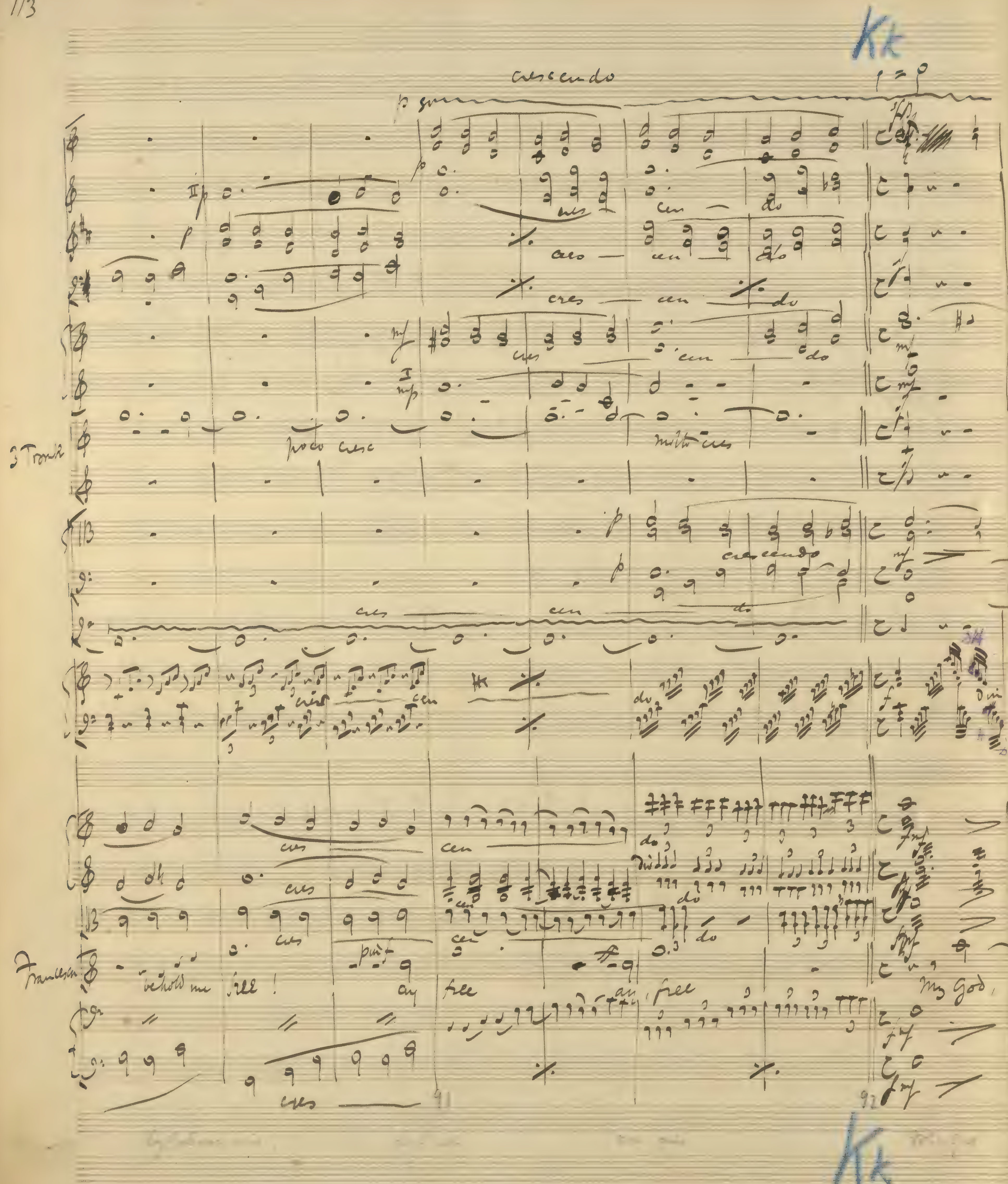
(halting)

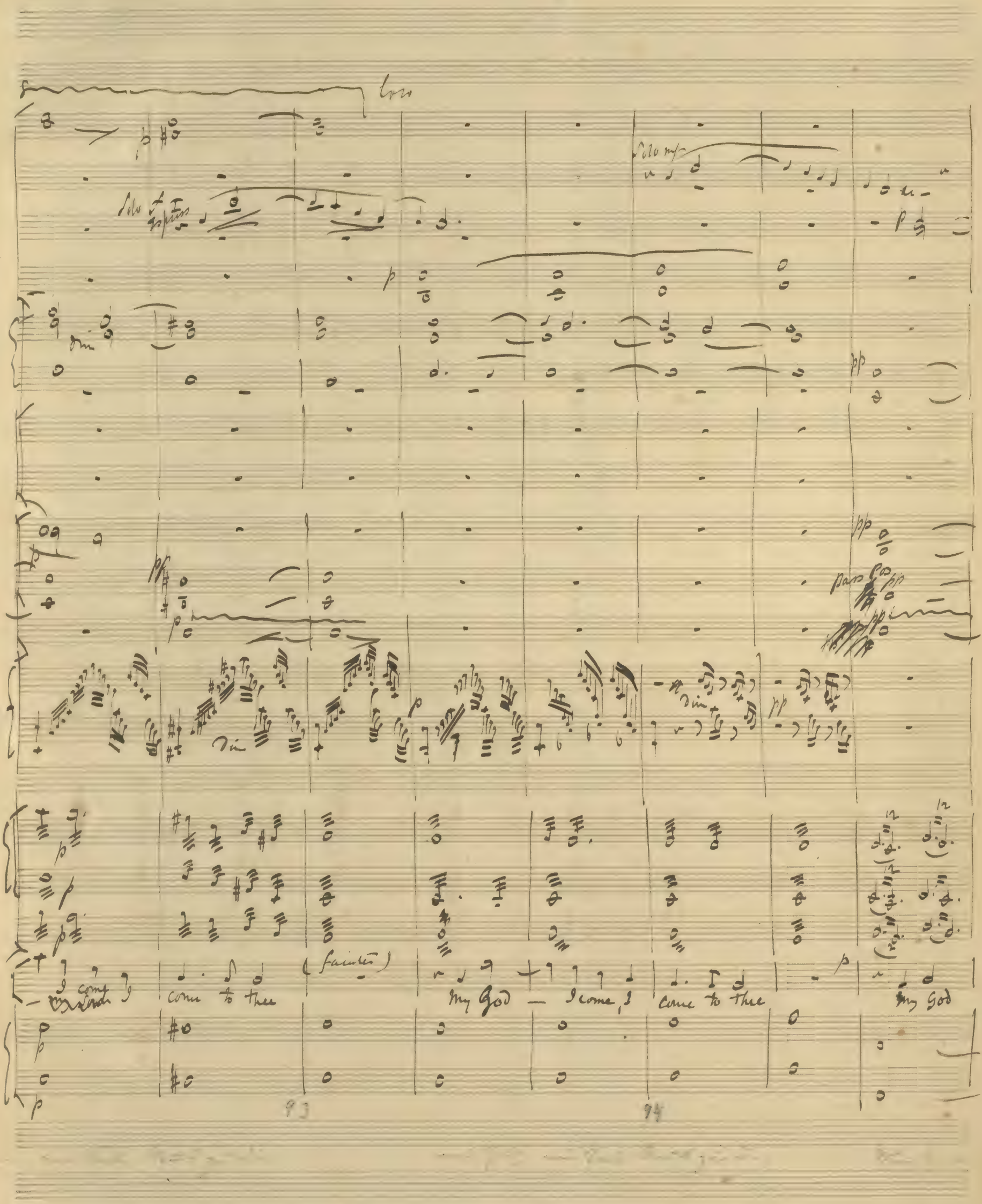
Life fa — dette like a bro — ken flower,


cresc
dim
Francesca
I cast it from me
see the
throne
I mount, I
col Bassi



She is illumined by the red rays of the fire.


Kk
crescendo
poco cresc
molto cres
3 Tromb
Francesca
behold me
free!
My God,
Kk


Solo
Solo mf
Solo espress
dim
pp
pass
I come
come to thee
(faintes)
My God — I come, I come to thee
My God
93
94

Fag

Francesca

I come I come to thee!

(che dies)

Dim

Dim

Dim

Dim

Div

Div

Div

Div

95

96

molto rall

a tempo

molto rall

End of the Opera

Charles Villiers Stanford

finished at
Cambridge
March 8th. 1883.

(The curtain falls slowly)

Laus Deo!